

PROG. TITLE		BLAKE'S SEVEN		REHEARSAL ROOM BOOKING				
Episode(s) / Sub. Title		1 - 4		Distribution		Denotes Recipient		No of Cop
Proj. No(s)		2247/1521,2,3,4		To:-		Room No. and Building		
Dept.		DRAMA, SERIES		Studio Bookings		4047 T.C.		5
Production date(s)		Week(s)		Producer		50		2
Filming / O.B. date(s)		Week(s)		Director		5035 TC		1
Producer		David Maloney		Sup. (Reh. Props)		Victoria Rd, N. Acton		1
Director		Michael Briant, Pennant Roberts, Vere Lorrimer		Room No.		Building		1
Designer				Tel. Ext.		File Copy		*
						Date		*

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs: (PART 2)
One of these two copies, signed by the Producer, will be returned to Studio Bookings: (PART 3)

PART 1 Mark-up date(s): Tuesday, 20th September 1977

First reh. date: Wed. 21 September Last reh. date: Friday, 23rd September

Details of Saturday afternoons or Sundays if required (state dates and times): NIL

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.): NIL

Any other details (i.e. large composite sets, etc.): 1 room required at North Acton, rehearsal room block for film rehearsals only.

Signed

Date

5th August 1977

PART 2 The following rehearsal facilities have been booked for this production

Room 501

Total no. of days 4

at £60

TOTAL INTERNAL COST & £240

Facility Code J 30

Signed

Date

2nd September 1977

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

Date

PROG. TITLE				REHEARSAL ROOM BOOKING			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
Rec. No. 2 "Prologue"				Room No. and Building			
Proj. No(s)				Studio Bookings			
2247/1522				4047 T.C.			
Prod. Costing Wk(s)				No of Cop			
45				5			
Channel							
1							
Dept.							
DRAMA, SERIES							
Studio							
Production date(s)				Producer			
Thursday/Friday				*			
10/11th November				Director			
Week(s)				5035 TC			
45				Sup. (Reh. Props)			
Week(s)				Victoria Rd, N. Acton			
Filming/O.B. date(s)							
Room No.				Building			
E804				TC			
Director				Tel. Ext.			
Michael Briant							
Designer				File Copy			
Martin Collins				Date			
400				1			
Scenery Blk.				*			

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs: (PART 2)
One of these two copies, signed by the Producer, will be returned to Studio Bookings: (PART 3)

PART 1 Mark-up date(s): Tuesday, 1st November 1977

First reh. date: Wed. 2 November Last reh. date: Wednesday, 9th November 1977

Details of Saturday afternoons or Sundays if required (state dates and times):

Saturdays, not Sundays

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, etc.):

As Recording No. 1

Signed

P. E. C. Lee

Date

5th August 1977

PART 2 The following rehearsal facilities have been booked for this production

Room 402, T.R.R.

Total no. of days

9

at

£60

TOTAL INTERNAL COST

£540

Facility Code

J 30

Signed

Anne Canby - Call.

Date

14th October 1977

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

Date

David Maloney, Producer "Blake's Seven"

E804 TC

11th August 1977

MODEL FILMING/"BLAKE'S SEVEN"

Ian Scoones

Copies: Michael Briant
Pennant Roberts
Vere Lorrimer
P.U.M. (Sheelagh Rees)

As mentioned by phone yesterday, we have now decided positively that Part 3 of "Blake's Seven" (now entitled "Cygnus Alpha") should be set at night and that you are going to see, if you have time, whether we can get an extra shot of the LONDON taking off from Cygnus, on its return journey, when you film the model work next week.

Also, we shall require the surveillance camera for the first week of our sequence filming in Week 39 and this same camera (to swivel and with a red light) can be used in Part 1 in Blake's cell and Part 2 in the LONDON passenger compartment to cover the prisoners.

DM.

(David Maloney)

PROG. TITLE					TELECINE BOOKING REQUEST/AMENDMENT										
"BLAKES SEVEN"					Distribution					Denotes Recipient					No of Cop
"PROLOGUE"					Thro:-					Room No. and Building					
Sub. Title					Dept. Org.:					* 2					
Proj. No(s)			Prod. Costing Wk(s)	Channel	ORG. DRAMA SERIES					5080 TC					2
Dept.			Studio		To:- F.A.C.					6055 T.C.					(2)
Production date(s)			Week(s)		Production Office					* (Michael Briant)					(1)
Filming/O.B. date(s)			Week(s)												
26 September - 12 Oct. 1977			39/41												
Producer			Room No.	Building	Tel. Ext.					File Copy					1
Director										Date					*
Designer										12.8.77					
INSERTS into		Date(s)	No. of Machines		Rehearsal		Tx/Record		Film Dur.		Mins				
			16mm	35mm	From	To	From	To	App. 15	ALLOCATION					
Studio		Thur 10 Nov	1		1400	1800	1930	2200							
O.B. Location		" "		1	1400	1800	1930	2200							
.....		Fri 11 Nov	1		1100	1800	1930	2200							
.....		" "		1	1400	1800	1930	2200							
TRANSFERS															
Film to VT															
Film to FR															
(Delete as appropriate)															
REVIEW															
VIP/Special															
(Delete as appropriate)															
Feed to Room No Building Tel. Ext.															
ADDITIONAL INFORMATION															
N.B. Standard Colour Facilities will be allocated unless special requirements are indicated below: i.e. Mono/Neg/Cinemascope (Indicate Auto/Manual/Letterbox) /Variable Speed/Still Frame.															
Signed (Producer/Director/Organiser) Delete as appropriate															
Organiser's Tel.Ext. Date Room 6055 T.C. Tel.Ext.															

PROG. TITLE					TELECINE BOOKING REQUEST/AMENDMENT										
BLAKE'S SEVEN					Distribution					Denotes Recipient					<input checked="" type="checkbox"/> No of Cop
Episode(s) / Sub. Title Untitled					Thro:- Dept. Org.:					Room No. and Building					
Proj. No(s) 02247/152 1532			Prod. Costing Wk(s) 9	Channel 1	Org. Drama Series					5080 TC					2
Dept. DRAMA SERIES				Studio TBA	To:- F.A.C.					6055 T.C.					(2)
Production date(s) Thur/Fri 2/3 March				Week(s) 9	Production Office					(Michael Briant)					(1)
Filming/O.B. date(s) 13-17 February 1978				Week(s) 7											
Producer Director Designer David Maloney Michael Briant Bob Berk				Room No. E804 409 400	Building TC Thresh. Ho. Sp. Blk.	Tel. Ext.	File Copy					1			
							Date					*			
12.8.77															
INSERTS into		Date(s)	No. of Machines		Rehearsal		Tx/Record		Film Dur.		Mins				
			16mm	35mm	From	To	From	To							
		Studio	Thur 2 Mar	1		1400	1800	1930	2200	APP. 15 ALLOCATION					
		O.B. Location XXXXXXXXXX	" "		1	1400	1800	1930	2200						
			FRI 3 Mar	1		1100	1800	1930	2200						
	" "		1	1400	1800	1930	2200								
TRANSFERS															
Film to VT															
Film to FR															
(Delete as appropriate)															
REVIEW															
VIP/Special															
(Delete as appropriate)															
Feed to Room No Building Tel. Ext.															
ADDITIONAL INFORMATION N.B. Standard Colour Facilities will be allocated unless special requirements are indicated below: i.e. Mono/Neg/Cinemascope (Indicate Auto/Manual/Letterbox) /Variable Speed/Still Frame.															
Signed (POM) (Producer/Director/Organiser: Delete as appropriate)															
Organiser's Tel.Ext. Accepted by Recording Unit F.A.C. Date Room 6055 T.C. Tel.Ext.															

"BLAKE'S SEVEN": PRODUCTION SCHEDULE, 1977-8

DISTRIBUTION LIST:

PRODUCER E804 TC
SCRIPT EDITOR " "
P.U.M. E809 TC

H.D.G.Tel. 5098 TC
H.Series D.Tel. 5078 TC
C.A.(Gen)D.G.Tel. 5098 TC
Org.Series D.Tel. 5080 TC
O.A.Series D.Tel. " "
C.A.(S.C.)D.G.Tel. 5104 TC

DIRECTORS:

Michael Briant 5035 TC
Vere Lorrimer 7033 TC
Pennant Roberts 5035 TC

DESIGNERS:

Bob Berk 400 Sc. Blk.
Martin Collins " " "
Roger Murray-Leach " " "
Design Manager 330 " "
Ch. Asst.(Drama)to
H.Tel.Des. 373 " "

GRAPHICS:

Bob Blagdon E708 TC
Graphic Design Org. ... 201 Sc. Blk.

COSTUME:

Barbara Lane 3007 TC
Costume Allocations ... 3011 TC

MAKE-UP:

Eileen Mair E112 TC
Make-Up Allocations ... E120 TC

Property Buyer

(Paul Woods) 266 Sc. Blk.
Senior Asst. Props 269 " "

Day Manager 127 Sc. Blk.
Day Ops. Asst.Film 101 Sc. Blk.
Asst.Liaison, Film&
O.B.'s 101 " "

Studio Bookings 4047 TC

Allocations Office 4024 TC (3 copies)
TM1 Brian Clemett 4033 TC
TM2 Peter Valentine ... " "

Clive Gifford 4029 TC
Tony Millier " "
Gordon Phillipson " "
Martin Ridout " "

Electronic Effects (Mitch) 4033 TC

Vision Mixer
Allocations 4023 TC

PRESS & PRESENTATION:

Kevin O'Shea 2013 TC
Press Office 2009 TC
Pres. Editor 4092 TC
Promotions Office,
Pres. 5044 TC
Clerk, Radio Times 6055 TC
Tel.Pub.Org. 2013 TC

Progress Desk 4043 TC

TFS EALING:

F.O.M. Ian Brindle (3 copies) W104 TFS
Film Editor,
Mike Adams S210 TFS
Lighting Office E12 TFS
Jack Walker N109 TFS

SULGRAVE HOUSE:

A.H.A.C.Tel. S503
Contracts Asst.,
Nancy Davies S310
Mrs. J. Jenkins S404

WINDMILL ROAD:

Film Library

35 MARYLEBONE HIGH STREET:

Tel. Ed. Radio Times 304

10 CAVENDISH PLACE:

Mrs. P. Fraser G2

16 LANGHAM STREET:

A.H. Copyright 306

Planning Asst. Studios ... 6055 TC
Planning Asst.
(TX Current) 6047 TC
Asst. Production 6055 TC

Duty Office 4089 TC
Asst. to H.S.M.Tel. 4036 TC

Mrs. E. Shanley
(Script Typing) 7099 TC

"BLAKE'S SEVEN": RECORDING SCHEDULE

Issued: 19th August 1977

REC. NO.	EP. NO.	TITLE & PROJECT NO.	DIRECTOR	DESIGNER	FILM WEEK	RECORD WK DAY	MUSIC WK DAY	SYPHER WK DAY	TRANSMISSION WEEK
1	2	"SPACE FALL" 02247/1521	DIR: Pennant Roberts P.A.: P. Smithson ASST.: N. Flint A.F.M.: P. Hill	Roger Murray-Leach	33 (Model) 39 (Stage) 40 (Loc.) 41 (Loc.)	44 Tu/W TC3 1/2 Nov.	46 Mon 14 Nov.	51 Wed 21 Dec.	BBC-1 1978 2
2	1	"PROLOGUE" 02247/1522	DIR: Michael Briant P.A.: V. Mallett ASST.: A. Smith A.F.M.: J. Peel/P. Kondal	Martin Collins	40	45 Th/Fri TC6 10/11 Nov.	47 Thur 24 Nov.	52 Wed 28 Dec.	1
3	3	"CYGNUS ALPHA" 02247/1523	DIR: Vere Lorrimer P.A.: C. MacMillan ASST.: F. Graham A.F.M.: A. Wareing	Bob Berk	41	47 Mon/Tu TC4 21/22 Nov.	49 Mon 5 Dec.	1 Thur 5 Jan.	3
4	4	"TIME SQUAD" 02247/1524	DIR: Roberts P.A.: Smithson ASST.: Flint A.F.M.: Hill	Murray-Leach	39/40	48 Th/Fri TC1 1/2 Dec.	52 Thur 29 Dec.	2 Tu 10 Jan.	4
5	5	"THE WEB" 02247/1525	DIR: Briant P.A.: Mallett ASST.: Smith A.F.M.: Kondal	Collins	47	50 Mon/Tu 12/13 Dec.	52 Fri 30 Dec.	3 Sat 14 Jan.	5
6	6	"SEEK, LOCATE & DESTROY" 02247/1526	DIR: Lorrimer P.A.: G. Manton ASST.: Graham A.F.M.: Wareing	Berk	49	51 Th/Fri 22/23 Dec.	2 Thur 12 Jan.	4 Thur 26 Jan.	6

7	8	"DUEL" 02247/1527	DIR: Paul Clapperton P.A.: A. Faggeter ASST.: T.B.A. A.F.M.: M. Campbell	Murray-Leach	50	2	Mon/Tu 9/10 Jan.	4	Mon 23 Jan.	6	Sat. 4 Feb.	8
8	7	"MISSION TO DESTINY" 02247/1528	DIR: Roberts P.A.: T.B.A. ASST.: Flint A.F.M.: Hill	Collins	1978 1	3	Th/Fri 19/20 Jan.	5	Thur 2 Feb	6	Mon 6 Feb.	7
9	9	TITLE TBA 02247/1529	DIR: Briant P.A.: Mallett ASST.: Smith A.F.M.: Kondal	Berk	2	5	Mon/Tu 30/31 Jan.	7	Mon 13 Feb.	7	Thur 16 Feb.	9
10	10	TITLE TBA 02247/1530	DIR: Lorrimer P.A.: Nelson ASST.: Graham A.F.M.: Wareing	Murray-Leach	4	6	Th/Fri 9/10 Feb.	8	Thur 23 Feb.	9	Sat 25 Feb.	10
11	11	TITLE TBA 02247/1531	DIR: Roberts P.A.: T.B.A. ASST.: Flint A.F.M.: Hill	Collins	5 or 6	8	Mon/Tu 20/21 Feb.	10	Mon 6 Mar.	10	Thur 9 Mar.	11
12	12	TITLE TBA 02247/1532	DIR: Briant P.A.: Mallett ASST.: Smith A.F.M.: Kondal	Berk	7	9	Th/Fri 2/3 Mar.	11	Wed 15 Mar.	11	Thur 16 Mar.	12
13	13	TITLE TBA 02247/1533	DIR: Lorrimer P.A.: Nelson ASST.: Graham A.F.M.: Wareing	Murray-Leach	8	11	Mon/Tu 13/14 Mar.	12	Thur 23 Mar.	12	Fri 24 Mar.	13

End of series

PRODUCER: David Maloney
SECRETARY: Lynne Rees
P.U.M.: Sheelagh Rees

E804 TC
" "
E809 TC

From: Sheelagh Rees, P.U.M. "Blake's Seven"

Room No. 8
Building:

E809 TC

Tel.
Ext.:

date: 31st August 1977

Subject: DETAIL OF BLOCK FILMING FOR "BLAKE'S SEVEN"

To: Org. Series D.Tel.; Michael Briant; Vere Lorrimer; Pennant Roberts;
Bob Berk; Martin Collins; Roger Murray-Leach; Bob Blagdon;
Barbara Lane; Costume Allocations; Eileen Mair; Make-Up Allocations;
Property Buyer (Paul Woods); Day Manager; Day Ops. Asst. Film;
Asst. Liaison, Film & O.B.'s; Studio Bookings; Brian Clemett;
Electronic Effects (Mitch); F.O.M. (Ian Brindle); Film Editor
(Mike Adams); Lighting Office; Jack Walker; Contracts Asst.
(Nancy Davies); Tel.Ed.Radio Times; Mrs. P. Fraser.

WEEK 38:

Tuesday 20th September
Wednesday 21st September
Thursday 22nd September
Friday 23rd September

1½ days Part 2 & 4
1½ days Part 1
1 day Part 3

Rehearsal Room available at
North Acton for film
rehearsals.

WEEK 39:

Monday 26th September
Tuesday 27th September
Wednesday 28th September

TFS Stage 2. Rec. No. 1
(Ep. 2) "Space Fall"
DIR: Pennant Roberts

Thursday 29th September
Friday 30th September
WEEK 40: Monday 3rd October

Location T.B.A.
Rec. No. 4 (Ep. 4)
"Time Squad" DIR: Michael Briant

Tuesday 4th October
Wednesday 5th October
Thursday 6th October
Friday 7th October

Location T.B.A.
Rec. No. 2 (Ep. 1)
"Prologue"
DIR: Michael Briant

WEEK 41:

Monday 10th October
Tuesday 11th October

Location T.B.A.
Rec. No. 3 (Ep. 3) "Cygnus Alpha"
DIR: Vere Lorrimer

END OF BLOCK FILMING

Sheelagh Rees

(Sheelagh Rees)

PROG. TITLE		"BLAKE'S SEVEN"		ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title		AS SHOWN BELOW		Distribution To:		Denotes Recipient Room No. and Building	
Proj. No(s)		02247/1521-33		Contracts Asst.: Nancy Davies		S310 S.H.	
Dept.		DRAMA SERIES		Studio			
Production Date(s)				Week(s)			
Filming/Editing Date(s)		AS SHOWN BELOW		Week(s)			
Producer		David Maloney		Room No.		Building	
Directors		Pennant Roberts, Michael Briant, Vere Lorrimer		E804		TC	
Designer				Tel. Ext.		File Copy	
						Date 31.8.77	

RECORDING TIMES	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£
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REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

Rec. 1 (Ep. 2) Thursday 20 October - Saturday 29 October inc. N. Acton room T.B.A.

FULL LIST OF RECORDING DATES ATTACHED

+ Monday 1st October

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

REHEARSAL

20-23 September inc. at N. Acton (Room & Time T.B.A.)

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
Sally Knyvette C/o Bill Horne		<u>JENNA</u> FILM REHSL: (For Rec 1) 20-23 September At FILMING: Rec. 1) Min. 2 days between 26 & 28 Sept. Ep. 2)	
		No filming for Recs. 2,3,4	
		To play Jenna in Eps. 1 -13 inc. See attached list of recording dates.	
<u>OPTIONS FOR ABOVE:</u>		1) Option exercisable by the BBC on 14 April 1978 or 1 month after last recording, whichever is the later. 2) Performance commencing on or before (FILM) 9th Oct 1978 & STUDIO Week 48, 27 November. 3) Min no. of eps. 9 out of 13. 4) Fee per episode - increase as low as possible. <i>Has 4 gill classes</i>	
<u>OPTIONS FOR AVON AND CALLY WILL BE THE SAME AS ABOVE</u>			
		Cont	
		Signature of Producer/Director <i>David Maloney</i>	


				ARTIST'S (CONTRIBUTORS) REQUISITION			
Title / Title Proj. No(s) Dept. Production date(s) Filming/O.B. date(s) Producer Director Designer				Distribution		Denotes Recipient	
				To:		Room No. and Building	
				Contracts Asst.:		S.H.	
Prod. Costing Wk(s)				Channel			
Studio							
Week(s)							
Week(s)							
Room No.				Building		Tel. Ext.	
						File Copy	
						Date	
						1	

RECORDING TIMES	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£
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REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
David Jackson C/O Joseph & Wagg		<u>/GAN/</u> Options as for JENNA, AVON & CALLY	
		<u>Rec. 1 (EP. 2) Studio only</u> <u>FILMING & STUDIO</u> for Rec. 3 (Ep. 3) 2 days in Week 41 Mon/Tu 10/11 October	
		<u>FILMING</u> for Rec. 4 (Ep.4) 2 days between 29 September & 3rd October	
		To play Gan in Eps. 3-13 inc.	
		<i>Har + Jephthase</i> Signature of Producer/Director <i>David Jackson</i>	

"BLAKE'S SEVEN"				ARTIST'S (CONTRIBUTORS) REQUISITION			
				Distribution		Denotes Recipient 	
To:		Room No. and Building *			1		
Contracts Asst.:		S.H.					
Proj. No(s)		Prod. Costing Wk(s)	Channel				
Dept.			Studio				
Production date(s)			Week(s)				
Filming/O.B. date(s)			Week(s)				
		Room No.	Building	Tel. Ext.			
Producer				File Copy			
Director				Date *			
Designer							

RECORDING TIMES	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£
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REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
<u>Paul Darrow</u> C/o John Penrose, London Management		<u>AVON</u> <u>FILM:</u> For Rec. 1 (Ep. 2) 2 days in Week 39 <u>NO FILM</u> in Rec. 2 (Ep. 1) " " Rec. 3 (Ep. 3) <u>FILM:</u> For Rec. 4 (Ep. 4) 2 days in Week 39 1 day in Week 40 <u>FILM REHEARSAL AS PAGE 1 (Ref. directors)</u>	
		To play Avon in Eps. 2-13 inc. (N.B. Episode 2 is Recording No. 1) Options as for Sally Knyvette, see Page 1. <i>Hair + fight scenes.</i>	
<u>Jan Chappell</u> C/o Carol James Management		<u>CALLY</u> <u>FILM REHEARSAL AS PAGE 1 (Ref. directors)</u> <u>FILMING:</u> 2 days in Week 39 1 day in Week 40	For Ep. 4 Rec. 4
		To play in Episodes 4-13 inc. (Recordings 4-13 inc.) Options as for Sally Knyvette and Paul Darrow <i>Hair + fight scenes</i>	<i>Dand Dallow</i> Signature of Producer/Director

STUDIO VISUAL EFFECTS

- Page 7: ✓ 1. Heath Robinson affair with wires into door. Arm locks that can be clipped in.
- ✓ 2. Printed circuits or clips and wires to complete circuit. Possibly in door joints?

Page 26: ✓ Dome-like lens with reflection? To set into wall, ceilings.

Page 31: ✓ Very slim briefcase and tape recorder for Varon. See moving part in tape recorder,

Page 40/41: TAPE CASSETTES? (in transparent cases?). What about small discs or light bulb type things. They could be inserted into computer and do their own flashing?

*Barbara's
Notes.*

✓ Should computer spit out paper or would a further disc/bulb be ejected into a transparent case as before and plugged into a display fixed on Arbiters desk. She reads this off display screen. Need anchor.????

Page 43: ✓ Injection device: Small long needle as script.

retractable needle.

Page 57: *valuable jewelry.* Credit cards. Varied ~~and~~ plus credit transfer machines (to inlay money)

Page 57: ~~Security torch - as script (cup-board to lock it in)~~


computer print up.

Page 58,66,68: ✓ Telephones? Desk and wall types. A lot on wall.

Page 46: Contents Blakes pockets - wallet with credit cards, recorder, keys + ~~???~~ watch.

dash print cards.

graphics

Page 59:  Kit bags for prisoners

Page 71: ✓ Camera (ex film) ✓ Lock picking stuff. ✓ Brief case and PRINTED RECORDS. ✓

same^{mt} as Richin

BLAKE'S SEVEN

Special Effects Required for Filming: Dead Line: Friday 23rd September
(Ealing and Location)

EP:1 CYGNUS ALPHA

- P.9 Running Water (Designer?)
- P.23 Cave Mouth flickers with gun's discharge (crackling streaks)
- P.45 Vapour is pouring from a lower level (liquid nitrogen)
- P.46 As at opening computer lights up and ejects cards

EP:2 SPACE FALL

- P.29 Some loose objects on the Computer Desk vibrate violently
- P.32 3 small jagged holes appear in the outer wall, close to Nova
(Loud hissing noises) as pressure escapes
- P.32 3 nozzles spew forth "Glue like" substance, engulfing and sealing Nova.
- P.71 Raiker (in tube) fires at Blake (twice). Blake is hit on shoulder

EP:3 THE WAY BACK

- P.16 Swirling mist for planet landscape
- P.16 Hooded figure is obscured by mist
- P.16 (Use still of model landscape for C.S.O.)
- P.18 Mist - continues on surface of planet-rocks-sand-cliff
- P.20 Blake with wrist band on starts to Dissintergrate. Roll back and mix-
he vanishes from planet's surface
- P.53 Vargas Dematerializes

Special Props Required for filming: Deadline: Friday 23rd September (Ealing and Location)

EP:1 CYGNUS ALPHA

- P.3A Doctored wrist watch
- P.7 Sonic Lock Pick (small, lights up, has switch, like a sub-miniature radio)
- P.7 3'-4' of cable with fastening devices at each end (also connectors on set)
- P.13 Blake on operating table inclined, straps on body electrodes on all parts
of body, special helmet?
- P.19 12 Space age guns
- P.19 2-way pocket radio-tiny. Press switch button
- P.47 Space age telephone numbers are punched up
- P.58 Computer warning light flashes-then disgorges card
- P.59 Varon has a video camera plus light on his back

EP:2 SPACE FALL

- P.25 Computer console (island unit in set) stops/starts-flashing indicators
- P.65 Electronic device from "Teague's" belt-he opens door-dial on device

EP:3 THE WAY BACK

- P.1 Camp fire animal is roasting-fire and smoke
- P.1 Huge Primitive iron knife blade
- P.18 Mummified figure in a cowl tied to a cross(St. Andrews)

EP:4 TIME SQUAD

- P.34 Small smoking camp fire (Blake is thrown on to it)
- P.45 Vila takes: Lock opening device from his pocket, to break lock

BLAKE'S SEVEN

PROP LIST re: SPECIAL EFFECTS for Studio (Thursday 10th November
Friday 11th November)

EP:1 CYGNUS ALPHA

- | | |
|------|--|
| P.39 | Pistol like device- <u>Drug Capsule gun</u> |
| P.50 | <u>Loudspeaker</u> |
| P.54 | <u>Wall Communicator</u> with punch numbers |
| P.56 | Digital Watch face on Blake's wrist |
| P.62 | Inside London-Arcs of metal lock prisoners to the arms
of the seats over their wrists |

EP:2 SPACE FALL (studio Tuesday 1st November,
Wednesday 2nd November)

- | | |
|-------|---|
| P.4 | Artix presses a <u>switch</u> and speaks |
| P.16 | <u>Claps Holding</u> in <u>inspection panel</u> it opens revealing
a maze of <u>colour coded wires</u> |
| P.20 | C.U. <u>Scanner Lens</u> with its tiny glowing "on" <u>Indicator Light</u> |
| P. 23 | <u>Instrument Panel-Front</u> panels have been removed to show
<u>electronic complexities. Artix is using a small testing device</u> |
| P.43 | <u>Hand mike</u> on wall fixing- <u>small speaker</u> above it
Number buttons on Mike Handle(2 of these) |
| P.53 | Indicator lights go on instrument panel's needles return
to normal |
| P.66 | Int. Liberator Glowing console (size of pillar box) it
pulsates (later exploding) |

EP:3 THE WAY BACK (Studio Monday 21st November
Tuesday 22nd November)

- | | |
|------|---|
| P.5 | Gun Belt with Gun in holster (6 of these) instruments on gun coiled cord plugged into canisters |
| P.10 | Blake looks at: A rack of thirty specially designed bracelets mounted in a showcase (Buttons on them and microphone panels) 10 to be practical to lock on to wrists |
| P.26 | Int. Cathedral: <u>Flame torches</u> and <u>Bowls</u> of burning oil |
| P.26 | Rusty modern revolver |
| P.32 | <u>Rock Flints</u> to spark and light <u>torch</u> |
| P.49 | <u>Large Ceremonial Iron Blade</u> |

EP:4 TIME SQUAD (studio Thursday 1st December, Friday 2nd Dec)

- | | |
|------|--|
| P.2 | <u>Time Piece</u> on Blake's wrist |
| P.5 | <u>Small Green Panel</u> on desk-small light pattern recurs at intervals |
| P.9 | <u>Travel Bracelets</u> (As before) |
| P.10 | <u>Blaster Guns</u> (As before) |
| P.21 | <u>Thumb screws</u> holding a <u>panel</u> in projectile, a maze of wiring under it- and a small <u>black box</u> with various connections |
| P.22 | It is linked to Liberator's computer |
| P.29 | Heavy looking (space age) <u>spanner</u> (lightweight to hit Jenna on head |
| P.50 | From inside projectile-lock controls begin to operate and un-do |
| P.48 | <u>Large Dial</u> - pointer clicks into the red danger level |
| P.50 | <u>Avon jerks</u> free a piece of equipment- and cuts the wires |
| P.51 | <u>Large dial</u> Needle rising quickly on red scale |
| P.51 | " " " almost at limit |
| P.51 | " " " at limit off dial |

PROG. TITLE	"BLAKE'S SEVEN"			ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title	AS SHOWN BELOW			Distribution To:		Denotes Recipient Room No. and Building	
Proj. No(s)	02247/1521-33	Prod. Costing Wk(s)	Channel	Contracts Asst.: Nansi Davies		S.H. S310	
Dept.	DRAMA SERIES	Studio					
Production date(s)		Week(s)					
Filming/O.B. date(s)	AS SHOWN BELOW	Week(s)					
Producer	David Maloney	Room No.	ES04	Building	TC	Tel. Ext.	
Director s	Pennant Roberts, Michael	Briant, Vere	Lorrimer			File Copy	
Designer						Date 8.9.77	

RECORDING TIMES	PROGRAMME DURATION	ALLOCATION FOR ARTISTS	£
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REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILM REHEARSAL: Tuesday 20 September, 1977

Room 501 T.R.R. 10.00 a.m. - Friday 23 September inc.

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Monday 26 September 1977 - Tuesday 11 October inc. except for weekends.

Total engagement period: 20 September 1977 - 14 March 1978

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
Gareth Thomas C/o Michael Whitehall Leading Artists		<u>BLAKE</u> Episodes 1-13 inclusive	
Options for above:		1) Option exercisable by the BBC on 14 April 1978 or 1 month after last recording, whichever is the later. 2) Performance commencing on or before (FILM) 9th October 1978 & STUDIO Week 48, 27 November. 3) Min. no. of Eps. - 12 out of 13 4) Fee per Episode - increase as low as possible Hair & flight clause.	
Signature of Producer/Director			

PROG. TITLE "BLAKE'S SEVEN"				ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title AS SHOWN BELOW				Distribution To:		Denotes Recipient Room No. and Building	
Proj. No(s) 02247/1521-33		Prod. Costing Wk(s)	Channel	Contracts Asst.: Nansi Davies		S.H.	
Dept. DRAMA SERIES		Studio					
Production date(s)		Week(s)					
Filming/O.B. date(s) AS SHOWN BELOW		Week(s)					
Producer Director Designer		Room No. E804		Building TC		Tel. Ext.	
Pennant Roberts, Michael Briant, Vere Lorrimer						File Copy	
						Date 8.9.77	

RECORDING TIMES

PROGRAMME
DURATION

ALLOCATION
FOR ARTISTS

£

REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

FILM REHEARSAL: Wednesday, 21st September - Friday, 23rd inclusive (we understand he is not available for Tuesday, 20th September)

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Filming for Ep. 3 & 4 between Mon 26th September and 12th October

Total engagement period: 20 September 1977 - 14 March 1978 (Wed. 20th Sept)

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
Michael Keating C/o April Young Limited		<u>VILA</u> 1. Option exercisable by the BBC on 14 April 1978 or 1 month after last recording, whichever is the later. 2. Performance commencing on or before (FILM) 9th October 1978 & STUDIO week 48, 27 November. 3) Min. no. of Eps. 9 out of 13 4. Fee per Ep. - increase as low as possible Hair & fight clause.	
Signature of Producer/Director			

Property & Drapes Requirements

From Director Michael Briant
Room No. 5035 Extn.

To Property Master T/C

Production **BLAKE'S 7.**

Designer **R. Murray-Leach** Extn.

Scenic Properties Buyer **Paul Woods** Extn.

Reh. Room No. **501** x:

Order No.

H

T/C

ZERO DELIVERY/COLLECTION DATE

Project No.
02247/1521
Eeling.

Location/Country

Studio **PHOTO STUDIO**
7C.

Filming Date **22/9/77**
Setting Date

Studio Reh.

(V.T.R. **2/11/77**)

File

0/F

Paper colour

Copies to

Director (3)
Designer
Day Ops. Man. (4)
Scenic Prop. Buyer
Man. Props (O&S)
Petty Cash
Booking Clerk
Designer Est.
Film Op. Sup. Est.
Armourers

Night Manager (Scenic Servicing)
Hired/Movement
Memos to
T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due **8.9.77.**

Date Recd. **16.9.77.**

THE FOLLOWING PROPS ARE REQUIRED FOR OUR PHOTO
SESSION ON THURSDAY 22nd SEPTEMBER BY 2 p.m.

TO BE IN M/CONTROL RM 4 M. THURSDAY 22 SEPT.

1. 1 6'x ^{2'1"}~~2'5"~~ table — EXAMINATION COUCH NO. 2.
2. 2 white sheets **TO COVER ABOVE ITEM.**
3. 2 swivel chairs **NO 101V, NO 56 ✓**
4. 1 "brainwashing headset", as discussed.

T/C
T/C
T/C

H

Many thanks.

Jacinta Peel

Jacinta Peel
AFM

Paul Woods
16/9/77

From: SHEELAGH REES, P.U.M. "BLAKE'S SEVEN"

Room No.
& Building E.809 T.C.

Tel.
Ext:

Date: 12th September 1977

Subject: PRODUCTION: "BLAKE'S SEVEN": BLOCK
FILMING

PROJECT NO: 2247/1521

To: F.O.M. (TFS), Sen.Sup.Make-Up (Rm E119 TC),
Allocs.Org.Costume (Rm 3011 TC), Sen.Asst.Props
(Rm 269 Sc.Blk.TC), Scenic Des.Mngr (Rm 328 Sc.Blk.TC),
Day Mngr. (Rm 127 Sc.Blk.TC), Day Ops.Asst.Film
(Rm 101 Sc.Blk.TC), Asst.Liaison (Film & O.B.'s)
(Rm 334 Sc.Blk.TC), P.A.(F.A.) (Rm 6055 TC),
Asst. (Production) (Rm 6055 TC), Org.Series (Rm 5082 TC),
O.A.Series (Rm 5081 TC), Asst.Progress Desk (Rm 4043 TC),
Asst.Servicing (Rm 6055 TC)

DIRECTORS: Pennant Roberts; Michael Briant; Vere Lorrimer

DESIGNERS: Roger Murray-Leach; Martin Collins; Bob Berk

COSTUME: Barbara Lane MAKE-UP: Eileen Mair; Marianne Ford

PRODUCER: David Maloney

May be please have the following ADDITIONAL film effort:-

Shooting: Type: Dates: Location

Editing: Dates)

Construction: Amount)

Designer: Yes/No)

Costume: Yes/No)

Make-Up: Yes/No)

Props:)

Film Ops: No)

Studio Rec. Date:)

Directors:)

Producer:)

All details as
request dated
23rd August 1977

PLUS:

SHOOT Week 41 Wed.

SLEEP Week 41 Thurs.

S.R.

To: SHEELAGH REES, P.U.M. "BLAKE'S SEVEN"
E.809, T.C. EXTN:

I have accepted filming for "BLAKE'S SEVEN" - ADDITIONAL DAY
in weeks ...41..... on behalf ofDept.
Date Signed.....

VCC

From: Sheelagh Rees, PUM "BLAKE's 7"

**Room No. &
Building:**

E.809 TC

**Tel.
Ext.:**

date: 12.9.77

Subject: POLAROID CAMERA FOR "BLAKE'S SEVEN"

To: Pennant Roberts' office;
Michael Briant's office;
Vere Lorrimer's office.

Copy: David Maloney

I have bought a Polaroid camera for "Blake's 7" for your use.
It will be kept locked in my office. There is the camera, its carrying
case and its instruction book, all of which we will ask you to sign
for.

Please keep it locked up when not actually in use, and please not left in
a car at any time, whether locked or not.

IF YOU WANT TO BUY FILM BEFORE YOU SEE THE CAMERA: IT IS A POLAROID
LAND CAMERA: MODEL SUPER COLOUR SWINGER III, TAKING FILM TYPES 108,
107, 105, 88 or 87. There are two packs to start with, a colour and
a black and white. It can also take hi-power & regular flash cubes.

Sheelagh Rees

From: Sheelagh Rees, P.U.M. "BLAKE'S SEVEN"

Room No. &

Building: E.809 TC

Tel.

Ext.:

date: 12.9.77

Subject: TELECINE WITH FREEZE-FRAME FACILITY FOR "BLAKE'S SEVEN" SERIES

To: Facilities Clerk, Drama Series

Copy: David Maloney
Michael Briant
Vere Lorrimer
Pennant Roberts

From Recording No.3, Episode No.3, in the studio on 21 and 22 November we shall require our 16 mm telecine channel to have the freeze-frame facility.

Only Tks 22 and 36 have this facility.

Could you therefore check with Planning that from 21 and 22 November onwards, for each "Blake's Seven" studio we have either of these booked for us.

* At the moment we are not freeze-framing on 35 mm, but we note that if we need to, we shall ask for Tks 1 or 2 (both at Lime Grove). (Assts. NB) *

Sheelagh Rees
(Sheelagh Rees)

PROG. TITLE		"BLAKE'S SEVEN"		ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title		1: THE WAY BACK		Distribution		Denotes Recipient	
Proj. No(s)		02247/1522		To:		Room No. and Building	
Dept.		DRAMA SERIES		Contracts Asst.:		* 310 S.H.	
Production date(s)		10 - 11 November		NANSI DAVIES		1	
Filming/O.B. date(s)		4 - 10 October		Room No.		Building	
Prod. Costing Wk(s)		46		Channel		BBC1	
Studio		TC6		Tel. Ext.		File Copy	
Week(s)		45		Date		13.9.77	
Week(s)		40/1		Room No.		Building	
Room No.		E804		Building		TC	
Director		Michael Briant		Building		TC	
Designer		Martin Collins		Building		Sc. Blk.	

RECORDING TIMES	1930 - 2200 11.11.77	PROGRAMME DURATION	49.30	ALLOCATION FOR ARTISTS	£ 4206
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REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

2 - 9 November - North Acton - times t.b.a.
10th November - camera rehearsal - TC6

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

22/23 September - rehearsal date for filming - place & time t.b.a.
3 October - travel day
4 - 10 October filming
11 October travel

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule)
Gareth Thomas		ROJ BLAKE - Reg.	Required for rehearsal 22/23.9 Filming 4, 5, 6, travel 7, possible local filming 10.10
Sally Knyvette		JENNA STANNIS - Reg.	REHEARSAL 22/23.9 TRAVEL Studio only
Michael Keating		VILA RESTAL - Reg.	Studio only
Jeremy Wilkin <i>Prater Develop.</i>		TARRANT - Cat. 2	Required for rehearsal 22/23.9 Travel 3.10. Film 4, 5, 6, travel 7, possible local filming 10.10.
Signature of Producer/Director			Cont'd/ .

13th September 1977

Dear Mr. Beatty,

Following a conversation with your agent this morning, I enclose the script of Episode One of our new science fiction series, "Blake's Seven". I would be most grateful if you would have a look at the part of FOSTER.

As you will see the character has one absolutely smashing scene, all on film, early in the piece and he is then ruthlessly shot down by "The Federation". We intend to film the scene near Bath on 4th/5th October, and we will hold pre-location rehearsals on 22nd/23rd September in London.

I think it is a super cameo and I do hope you like it as well.

Yours sincerely,

(Michael E. Briant)

Robert Beatty, Esq..

Serial Number T597964

Programme (Series) Title

BLAKE'S SEVEN

TELEVISION EXPENSES CLAIM

Project No. or
Establishment Code

02247/1521

Nominal Code

113

117

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR
DETAILS

CC

MAKE

MILEAGE

TOTAL CLAIM
INCL. VATVAT TO BE
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

DATE

DETAILS

REG. No.

Brought forward from attached
sheets/daily records

£

p

£

p

HOSPITALITY

TRAVEL & DUTY

OTHER

NOM.
CODE

Photographs of location at Corsham taken on
recces there on 2.9 & 8.9.77

6 43

6 43 135

2.9.77 Recce to Corsham, Wilts. Left London 08.00, return
23.30

Lunch away from base

89

89

Evening meal (additional)

2 50

2 50

Taxi from TC to home on return

3 50

3 50

8.9.77 Recce to Corsham, Wilts. Left London 09.00, return
21.00

Lunch away from base

94

94

Evening meal away from base

1 42

1 42

CERTIFICATION: I certify that the above claim is
wholly in respect of BBC duty and the amounts
claimed have been spent by me on the items shown;
where scale rates are claimed, I certify that I in-
curred expenditure of the nature they are intended
to defray.

Signature of Claimant

Date 13.9.77

TOTAL

15 68

9 25 6 43

LESS CASH
ADVANCE NO.

NONE

117

00

STAFF NUMBER

CONTRACT

BALANCE DUE—TO CLAIMANT

a

b

15 68

c

BALANCE DUE—TO BBC

SURNAME
(CAPITALS)

M.E. BRIANT

AUTHORISATION: I certify that the above expenditure was
necessary and in accordance with BBC regulations.

Signature:

Designation:

Date.....

FS/1263 1.4.75

Stamp

Balance due—not
over pounds sterling
(in words)

RECEIVED the amount stated

Date

Signature of Claimant

GRADE/
ALLCE SCALE

PROG. TITLE				VISUAL EFFECTS REQUIREMENTS			
1. The Way Back				Distribution		Denotes Recipient	
Episode(s) / Sub. Title 02247/1522 1				To:-		Room No. and Building	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Visual Effects Org.		217 Sc.Blk., T.C.	
Dept.		Studio					
Production date(s)		Week(s)					
Filming/O.B. date(s)		Week(s)					
Producer		Room No.		Building		Tel. Ext.	
Director		Room No.		Building		Tel. Ext.	
Designer		Room No.		Building		Tel. Ext.	
David Maloney		E804		TVC		TVC	
Michael Briant		5055		TVC		TVC	
Rog. Murray-Leach		WILTSHIRE					
Rehearsal Room Phone No.		Film Location		Date Rec'd		Date Sent	
Rehearsal Room Phone No.		Film Location		Date Rec'd		Date Sent	

PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE

VISUAL EFFECTS
USE ONLY

DATE REQD. IF KNOWN	ITEM	DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION	EFFORT HOURS	MATERIAL £
		THE FOLLOWING VISUAL EFFECTS ARE REQUIRED FOR OUR FILMING, ON LOCATION NEAR BATH.		
	1.	8 guns and holsters and belts (for Security Guards). As discussed with Producer		
	2.	1 tape camera. (As discussed with Producer) <u>Please discuss with Director.</u>		
	3.	1 electrical headset for brain washing. <u>Please discuss with Director.</u>		
		MANY THANKS,		
		JACINTA PEEL AFM		
		Signature	HOURS	£
			£	£
			(FO8)	(137)

- (i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.
- (ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.
- (iii) Please number each item separately.

From: Producer, "Blake's 7"

Room No. 8
Building: E.804, T.C.

Tel.
Ext.: 4338/4339

date: 14.9.77

Subject: PHOTOGRAPHIC COVERAGE - BLAKE'S 7 - SEQUENCE FILMING

To: Asst. Merchandizing, Enterprises (John Sinfield)

cc: Sarah Rock (Radio Times)
Sales Mgr, Photographs Sales
(Brian Clifford)
Pennant Roberts
Michael Briant
P.U.M. (Sheelagh Rees)

Following our 'phone conversation this morning, I am sending you brief details of the days on our sequence filming for "Blake's 7" which will be best for photographic coverage and also a cast list of the series' principal characters. Copies of the film schedules will follow shortly.

Total Film Sequence Shooting Period

26th September - 12th October inclusive

27th & 28th September, Ealing TFS, Stage 2

(Episode 2 - Director: Pennant Roberts, TC Ext. 3734/5)

Principals, space sets, fights, etc.

29th & 30th September - Location: Dorking, Box Hill

(Episode 4 - Director: Pennant Roberts)

Principals, fights, etc.

Monday, 3rd October - Location: Oldbury Nuclear Power Station
Oldbury-on-Severn (Off M4)

(Episode 4 - Director: Pennant Roberts)

Principals, action, atmosphere

NB: Security clearance necessary here thro P. Roberts' office

Tuesday, 4th, Wednesday 5th October - Location: Disused
wartime underground munitions factory, Corsham, Nr. Bath
(3 miles from Chippenham)

(Episode 1 - Director: Michael E. Briant, TC Ext. 2193/2104)

Principals, other major players, extras, guards, massacre, action, atmosphere.

Cont/

Cast list of principals:

Gareth Thomas (Blake)

c/o Leading Artists
(Michael Whitehall)

Sally Knyvette (Jenna)

c/o Bill Horne
(May be changing agent)

Paul Darrow (Avon)

c/o John Penrose
London Management

Jan Chappell (Cally)

c/o Carol James

David Jackson (Gan)

c/o Tod Joseph
Joseph & Wagg

Michael Keating (Vila)

c/o April Young
April Young Ltd

David Maloney

(David Maloney)
Producer
"Blake's 7"

14th September 1977

Dear Miss Bailey,

Further to a conversation with your agent this morning, I have pleasure in enclosing a copy of Episode One of the new science fiction series - "Blake's Seven".

The part Michael Briant would like you to consider is that of RAVELLA. As you will see the character only has two scenes, being ruthlessly murdered in Telecine Two, but Michael thinks it's a good part, if a bit small, and would very much like you to do it.

We look forward to hearing from your agent when you've read it.

Yours sincerely,

(Angela Smith)
Assistant to Michael Briant

Miss G. Bailey,
c/o The Grosvenor Hotel,
Great Western Road,
GLASGOW
Scotland

PLEASE CANCEL BOOKINGS FOR 30th SEPT. & WEEKS 40 & 50.

ADD BOOKING IN WEEK 5, AND 23rd November.

AMEND STAGE IN WEEK 4.

T.F.S. STAGE BOOKINGS

FROM: Manager, Film Stages

Date: 15th Sept. 1977.

ROOM NO. & ~~XXXXXX~~, T.F.S. E. 8.
BUILDING.

Exts:

TO: Asst. Servicing Prog. Planning & Asst. Production., 6055, T.C. (2)
C.A.F.O., A.11., T.F.S. F.O.M.: I. Brindle, Rm. W.104, T.F.S.
Construction Org., 334 Sc. Blk. T.C.
Tel. Design Manager., 330 Sc. Blk. T.C. (3)
Chief Asst. (Gen) Tel. Design, 374 Sc. Blk. T.C.
Resident Designer. T.F.S., S.212., T.F.S.
Senior Asst. Props (Alloc)., 268 Sc. Blk, T.C. (2)
Day Ops. Asst., (Film) 101 Sc. Blk, T.C.
Manager. Scenic Projection., E.703. T.C.
Manager. Film Engineering Services., C.104, T.F.S.
Asst. Org. Costume., 3011. T.C.
Senior Supervisor. Make-Up., E.120, T.C.
Asst. Tel. Transport Bookings, 1264 Spur. T.C.
Production Org.: B. Sanders, Rm. 5081 T.C.
Producer: D. Maloney, Rm. E804 T.C., Ext. 4338/9.

This is to confirm the following Stage booking:

'BLAKES SEVEN'

<u>WEEK</u>	<u>SHOOTING DATE 1977</u>	<u>STAGE</u>	<u>PROJECT No.</u>
39	26th to 29th September	2	02247/1521
47	23rd to 25th November	3A	02247/1525 (23rd. Prelight)
49	6th & 7th December	3A	02247/1526

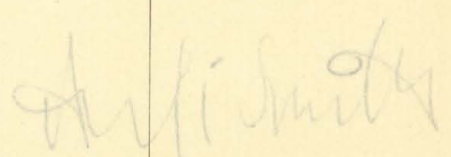
1978

1	3rd & 4th January	3B	02247/1528
2	12th & 13th January	3B	02247/1529
4	24th & 25th January	3A	02247/1530
5	30th to 1st February	3A	02247/1531
7	14th & 15th February	2	02247/1532
8	23rd & 24th February	3B	02247/1533

P.S. Law.
(P.S. Law.
(p.p. J.J. Walker.)

PROG. TITLE				COSTUME AND MAKE-UP PLOT			
BLAKES SEVEN				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:—		Room No. and Building	
1. THE WAY BACK (rec.2)				Costume Designer:		* 2	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Make-up Supervisor:		* 2	
02247/1522		46	BBC-1	BARBARA LANE		3007 TC	
Dept.		Studio		SILEEN MAIR		E112 TC	
DRAMA SERIES		TC6		Make-up Organiser		E.119 T.C.	
Production date(s)		Week(s)		Costume Services Mgr.		3015 T.C.	
11th November 1977		45		Thro:- Costume Alloc. Org.		3011 T.C.	
Filming/O.B. date(s)		Week(s)		To:- Wardrobe Master/Mistress		3079 T.C.	
4th-10th October 1977		40/1					
Producer		Room No.	Building	Tel. Ext.		File Copy	
DAVID MALONEY		E804	TVC			1	
Director						Date	
MICHAEL BRIANT		5035	TVC			15.9.77.	
Designer		400 S.B.	TVC			*	
REHEARSAL ROOM ADDRESS		REHEARSAL ROOM TEL. NO.		1ST OUTSIDE REHEARSAL			
PERIOD		P.B.E. EXTERNAL		COSTUME:		MAKE-UP:	
futuristic		COST ALLOCATION: £		2,200		£ 200	
				Contracts Assistant		Nansi Davies	
PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE: FILMING ONLY : 4-10.10.77							
ARTIST - Tel.No.		CHARACTER		COSTUME DETAILS		HAIR AND MAKE-UP	
GARETH THOMAS		ROJ BLAKE (reg.)		TK 2 (continuity with studio)			
ALAN BUTLER		DAL RITCHIE		TK 2 (continuity with studio)		shot dead at end of sequence.	
GILLIAN BAILEY		RAVELLA		TK 2 (continuity with studio)		shot dead at end of sequence	
ROBERT BEATTY		FOSTER (film only)		TK 2		shot dead at end of sequence	
JEREMY WILKIN		TARRANT		TK 2 TK 5			
(Med. Schi.)							
MICHAEL HALSEY		VARON		(continuity with studio) TK 3 TK 4 TK 5		corpse in TK 5	

PROG. TITLE	BLAKES SEVEN		COSTUME AND MAKE-UP PLOT (Continued)	
Episode(s) / Sub. Title	1. THE WAY BACK (rec. 2)		Page No.	2
Proj. No(s)				

ARTIST - Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
PIPPA STEEL	MAJA VARON	continuity with xxx TK 3 TK 4 TK 5	studio corpse in TK 5
	SECURITY GUARD LEADER	TK 2 TK 5 same frock	
<u>EXTRAS & WALK ONS:</u> This is how it looks at the moment, Vic Mallet will confirm: <u>4.10.77:</u> 1 male City Dweller 1 female City Dweller 11 male Outsiders 4 female Outsiders 4 Outsider children 5 guards <u>5.10.77:</u> 5 guards (as on 4th) 7 guards (doubled from 'Outsiders' used on 4th)			
<div style="text-align: right;">  (for Michael Briant) </div>			

Sheelagh Rees, P.U.M., "Blake's 7"

E.409, T.C.

16.9.77

SYMPHER DUBS FOR "BLAKE'S 7"

Sound Allocations (Attention: Andy)

cc: Pennant Roberts
Michael Briant
David Maloney

This is to confirm that we have fixed the first two sypher
dubs for "Blake's 7" for:

Week 49, Sunday, 4th December

Week 51, Wednesday, 21st December

I attach a copy of our amended schedule for your assistance.


(Sheelagh Rees)

Enc.

PROG. TITLE				FILM REQUIREMENTS			
BLAKE SEVEN				Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Episode(s) / Sub. Title CHARGED TO EPISODE 1 "The Way Back"				To:- Film Ops Manager: Ian Brindle		Room No. and Building	
Proj. No(s) 02247/1521		Prod. Costing Wk(s)	Channel			No of Cop 1	
Dept. Drama Series		Studio					
Production date(s) FILMING MONDAY 3rd Lighting rig Tuesday 4th Oct. (DAY SHOOT) WEDNESDAY 5th (DAY SHOOT) THURSDAY, 6th (NIGHT SHOOT)		Week(s)					
Filming/O.B. date(s)		Week(s)					
Producer David Maloney		Room No. 5035	Building TVC	Tel. Ext.	File Copy		
Director Michael E Briant					Date 18th September 1977		
Designer Roger Murray-Leach							
DATES SHOOTING AUTHORISED:		DATE EDITING REQUIRED:		TRANSMISSION DATE(S):			
<u>1. SPECIALLY SHOT FILM</u> (a) Gauge 35/16 mm Monochrome/Colour 16 mm colour plus 35 mm colour (Matt shoot) (b) Running time and/or cut feet 12 mins running time (c) Shooting ratio anticipated 5:1 (d) Silent footage (e) Sound footage (f) Interior (give dates) Monday 3rd LIGHTING RIG ONLY Exterior (give dates) TUESDAY 4th INTERIOR UNDERGROUND DEVELOPMENT - LOCAL SUPPLY (g) Studio (give dates) Location (give dates) WEDNESDAY 5th INTERIOR (h) Day/Night THURSDAY 6th NIGHT SHOOT GENERATOR REQUIRED. (i) Lights required YES/NO YES LOCAL SUPPLY 3/4/78 (j) Tracking shots required YES/NO Generator THURSDAY 6th for night shoot (k) Number of opticals required (L) Animation work (special zooms, captions, etc.) 35 matt shooting - to animate space craft plus dome (discussed between Ken & graphics designer) (M) Location Area CORSHAM, WILTS.				<u>3. LIBRARY MATERIAL</u> (a) Total running time (b) Gauge 35/16 mm (c) Number of opticals (d) Footage from outside sources (e) Footage from Library <u>4. DUBBING FACILITIES</u> Dubbing facilities required YES/NO Live music recording required YES/NO			
<u>2. SPECIAL FACILITIES</u> 20 ; 1 ZOOM 35mm plus 16 mm cameras Camera Tower - to sit 12 ft. Austin Dolly with Gib arm Generator for exterior NIGHT SHOOT THURSDAY/ 6th October. 4 torches (as discussed with Des O'Brien) 2 sets of walkie talkies - 2 loud hailer.							
<u>ADDITIONAL DETAILS</u> Script herewith/to follow (see pages) Will you please submit estimate of cost based on above information. Signed (Producer)							

19th September 1977

Dear Mr. Beatty,

Michael is delighted that you will be playing the part of FOSTER for him and is very much looking forward to meeting you.

As I mentioned when I sent you the script, we are having a couple of days rehearsal before we go filming. Your call for rehearsals will be 1030 on Thursday, 22nd September (this Thursday!) in room 501 of the BBC Rehearsal Block, Victoria Road, North Acton.

If you have any queries, please do not hesitate to ring.

Yours sincerely,

(Angela Smith)
Assistant to Michael Briant

Robert Beatty, Esq.,

19th September 1977

Dear Miss Bailey,

Michael is delighted that you will be playing the part of RAVELLA for him and is very much looking forward to meeting you.

Your call for film rehearsals will be 1030 on Thursday, 22nd September (this Thursday!) in room 501 of the BBC Rehearsal Block, North Acton.

If you have any queries, please do not hesitate to ring.

Yours sincerely,

(Angela Smith)
Assistant to Michael Briant

Miss G. Bailey,

PROG. TITLE				GRAPHICS / GRAPHICS CONTRACT			
BLAKE'S 7.				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:—		Room No. and Building	
1. The Key Back				Graphics Organiser		202 Sc.Blk.TC.	
Proj. No(s)				Floor Manager		4023 TC.	
02247/1521				Scene Master		128 Sc.Blk.TC.	
Dept.				QUOTE		£	
Drama Series				Date			
Production date(s)				ACCEPTED			
Filing/O.B. date(s)				Date			
3-7 Oct. '77				Date			
Producer				Room No.		Building	
Director				Tel. Ext.		File Copy	
Designer				Date Required		Date Received	
David Maloney				1804		TVC	
Michael Briant				5035		TVC	
19-9-77						1	



Three copies of each set of these forms will be used as the Contract.

THE FOLLOWING GRAPHICS ARE REQUIRED FOR OUR FILMING
ON THE ABOVE DATES. TO BE COLLECTED AT 1 p.m. ON
FRIDAY, 30th SEPTEMBER.

- 6 vehicle number plates. Approx 8" x 12".
Please discuss colour and lettering with
designer. Varying numbers egi. which
designer will also select.
- 1 'Federation' stencil. Approx 1ft diameter.
- 9 'Federation' signs. 6 on fablon. Approx 12"
in diameter.
3 on stiff card. Approx
2 ft in diameter.

Many thanks.

Jacinta Peel
AFM

PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
1. THE WAY BACK						Room No. and Building	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Nansi Davies		S310 Sulgrave H.	
02247/1522		46	BBC1				
Dept.		Studio					
DRAMA SERIES		TC6					
Production date(s)		Week(s)					
11th November 1977		45					
Filming/O.B. date(s)		Week(s)					
4th-10th October		40/1					
Producer		Room No.	Building	Tel. Ext.		File Copy	
DAVID MALONEY		E804	TVC			1	
Director		5035	TVC			Date	
Designer		400 Sc.B.	TVC			20.9.77.	

SUBJECT ARTISTS EXPENSES FOR FILMING

All artists travelling by train to Chippenham will only require a single fare allowance as we are organising a coach to bring artists & personnel back to London.

GARETH THOMAS: 4 overnight allowances
(Blake) no train fares as he will be travelling from previous location (with Pennant Roberts) with film crew.

ROBERT BEATTY: 3 overnight allowances
(Foster) return rail fare London/Chippenham
(Mr. Beatty returns before the rest of us)

ALAN BUTLER: 4 overnight allowances
(Dal Ritchie) single fare London/Chippenham

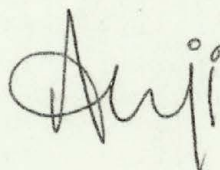
GILLIAN BAILEY: 4 overnight allowances
(Ravella) single fare London/Chippenham

JEREMY WILKIN: 4 overnight allowances
(Tarrant) single fare London/Chippenham

MICHAEL HALSEY: 3 overnight allowances
(Tel Varon) single rail fare London/Chippenham

PIPPA STEEL: 2 overnight allowances
(Maja Varon) single rail fare London/Chippenham

Single fare London/Chippenham £4.50
return " " " £8.20



(Angela Smith)

20th September 1977

Dear Miss Steel,

I have pleasure in enclosing a copy of the script for Episode One of "Blakes Seven".

Michael is delighted that you will be palying the part of MAJA VARON for him and is looking forward to meeting you again on location.

We would like you to travel to Wiltshire on Wednesday, 5th October, film on the night of the 6th, and return to London on the 7th. I will be sending you a copy of the film schedule as soon as it is completed.

If you have any queries, please ring.

Yours sincerely,

(Angela Smith)
Assistant to Michael Briant

Miss P. Steel,

20th September 1977

Dear Mr. Thomas,

Just a note to let you know that your call for film rehearsals for Episode One is 1030 on Thursday, 22nd September, in Room 501 of the BBC Rehearsal Block, North Acton.

I also enclose replacements for pages 13 and 22 of your script.

Looking forward to meeting you at rehearsals.

Yours sincerely,

(Angela Smith)
Assistant to Michael Briant

Gareth Thomas, Esq.,

20th September 1977

Dear Mr. Butler,

Michael is delighted that you will be playing the part of DAL RITCHIE for him, and is looking forward to seeing you again.

Your call for film rehearsals is 1030 on Thursday, 22nd September, in Room 501 of the BBC Rehearsal Block, Victoria Road, North Acton.

If you have any queries, please ring.

Yours sincerely,

(Angela Smith)
Assistant to Michael Briant

Alan Butler, Esq.,

20th September 1977

Dear Mr. Halsey,

I have pleasure in enclosing a copy of the script for Episode One of "Blakes Seven".

Michael is delighted that you will be playing the part of TEL VARON for him and is looking forward to seeing you again on location.

We would like you to travel to Wiltshire on Tuesday, 4th October, film on the 5th and 6th, and return to London on 7th October. I will be sending you a copy of the film schedule as soon as it is completed.

Yours sincerely,

(Angela Smith)
Assistant to Michael Briant

Michael Halsey, Esq.,

22nd September 1977

Dear Mr. James,

Following a conversation with your agent yesterday, I have pleasure in enclosing a copy of the Script of Episode One of "Blake's Seven, our new science fiction series.

The part Michael Briant would like you to consider is that of VEN GLYND and the dates would be 2nd-11th November 1977.

Looking forward to hearing from your agent.

Yours sincerely,

(Angela Smith)
Assistant to Michael Briant

Robert James, Esq.,

PROG. TITLE				BLAKE'S 7				VISUAL EFFECTS REQUIREMENTS																			
Episode(s) / Sub. Title				Ep.1. The Way Back				Distribution		Denotes Recipient		No of Cop															
Proj. No(s)				02247/1521		Prod. Costing Wk(s)		Channel		Visual Effects Org.		217 Sc.Blk., T.C.		2													
Dept.				Drama Series		Studio																					
Production date(s)						Week(s)																					
Filming/O.B. date(s)				4-7 Oct.		Week(s)		40																			
Producer				David Maloney		E804		TVC		Tel. Ext.		File Copy		1													
Director				Michael Briant		5035		TVC				Date Sent		23.9.77													
Designer																											
Rehearsal Room Phone No.				Film Location				Wiltshire				Date Rec'd															
PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE												VISUAL EFFECTS USE ONLY															
DATE REQD. IF KNOWN												ITEM DESCRIPTION — PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION												EFFORT HOURS		MATERIAL £	
												25 pads of FLASH WOOL															
												REQUIRED FOR OUR FILMING FROM 4-7 Oct.															
												JACINTA PEEL AFM															
												Signature												HOURS		£	
																								£		£	
																								(FO8)		(137)	
<p>(i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.</p> <p>(ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.</p> <p>(iii) Please number each item separately.</p>																											

From: Sheelagh Rees, P.U.M. "Blake's Seven"

Room No. &
Building: E809 TC

Tel.
Ext.:

date: 23rd September 1977

Subject: "BLAKE'S SEVEN": STUDIOS

To: Pennant Roberts; Michael Briant; Vere Lorrimer; David Maloney;
Roger Murray-Leach; Bob Berk; Martin Collins.

This is to confirm that for each of the first four Episodes we have been allotted a day set and light. I.e. in Weeks 44, 45, 47 and 48.

Recording No. 4, Episode 4 has been transferred from TC1 to TC6.

S. Rees

(Sheelagh Rees)

From: Sheelagh Rees

**Room No. &
Building:**

E.809 TC

**Tel.
Ext.:**

date:

26.9.77

Subject:

RADIO TIMES PHOTOCALL FOR BLAKE'S SEVEN: TUESDAY 18 OCTOBER

To:

Sara Rock, Radio Times, Room 20, 35 Mary Lebone High St.

Copy: Barbara Lane
Eileen Mair

Michael Briant
Vere Lorrimer
Pennant Roberts

David Maloney
*Dressing Room
Allocations, TC

This is to confirm that there will be a Radio Times photocall on the morning of Tuesday 18 October.

As the Photographic Studio at TC is not available, you have kindly agreed to provide transport (in the form of 2 taxis) to an outside studio, not too far from TC.

The six regular characters should be ready, dressed and made up, to leave TC at 1030 a.m.

Could Barbara and Eileen let me know in due course what their calls for artists will be?

* Gareth Thomas, Paul Darrow, David Jackson, Michael Keating, Salley Knivette, Jan Chappell.

SR
(Sheelagh Rees)

From: Nansi Davies

Room No. &

Building: S310

Tel.

Ext.:

date: 26.9.77.

Subject: Release of Artists Pre-recording payments.

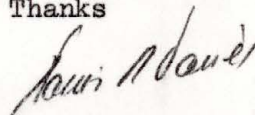
To: Fenny Akinsete

BLAKE'S SEVEN

Would you please send the £ weekly pre-recording fees
to the artists as soon as possible after receiving the Release
of Artists Payments Forms from the Production Office.

This relates in particular to ALAN BUTLER (Episode 3 filming)
as per my telephone call of the 26th September.

Thanks



Nansi Davies
Artists Contracts, Television.

From: O.A.Drama Series, Television

Room No. 6
Building: 5080 T.C.

Tel.
Ext.:

date: 26th September 1977

Subject: POLAROID CAMERA FOR CONTINUITY

To: Director's Assistants

Copy to: Org. Series
Facilities Clerk

There is now available a new Polaroid Camera for issue to Assistants only for continuity purposes. It is the intention to have more than one camera for this purpose, but the type most suitable for continuity is always a question of preference, and I would be interested in your opinions of this new camera when you have used it.

Available from me, and not the general office, it will be necessary for Assistants to complete the dates required before taking the camera. In my absence Shirley (Facilities) will book out the camera to you.

Melanie Adcock
(p.p. Betty Stuart)

Sheelagh Rees, P.U.M. "Blake's Seven"

E809 TC

28.9.77

PRODUCTION MEETINGS FOR "BLAKE'S SEVEN"

Pauline Smithson; Vic Mallett; Chris McMillan

Copies: David Maloney; Chris Boucher;

David would like to continue the "Dr. Who" practice of holding a production meeting for each Episode.

The meeting would be to discuss and iron out particularly Visual Effects problems in the Episode and there would be present Visual Effects designer, Costume, Make-Up and Scenic designer, *1 T.M. 1x2 + 30. F/K op.*

Could you arrange these as early in the run-up to each recording as is convenient for you and let the Producer know when they will happen so that he may join.

As I have already mentioned to one or two of you, we would be glad if you would refer any unscripted or newly-thought-of Visual Effects ideas to the Producer before putting them directly into the hands of the Visual Effects designer.

S.

(Sheelagh Rees)

FROM:

Vic Mallett PA to Michael E. Briant

ROOM 5035 TVC
EXT.

Director Ep. 1. BLAKE SEVEN

PROJ. NO. 02247/1521

TO:

Hazel in Ian Brindle's Office (TFS)

SUBJECT:

Additional requirements for filming Tuesday 4th October
to Thursday/Friday NIGHT SHOOT 6th/7th October.

LOCATION AREA

GASTARD, CORSHAM, WILTSHIRE.

We spoke. To confirm

2nd 16 m camera to be used
Tuesday & Wednesday.

Fish Eye lense required
Tuesday & Wednesday.

Armoured glass - awaiting
to be loaded.

many thanks

Vic Mallett

From: Television Safety Officer

Room No. &
Building:

7096 TC

Tel.
Ext.:

date: 30 September 1977

Subject: BLAKE'S SEVEN: LOCATION FILM AT EASTLAYS QUARRY, NR. GASTARD, WILTS.

To: Production Assistant (Mr. Vic Mallett) Copy to: Assistant Facilities

As requested, I carried out an inspection of the above location with Mr. A. Cusack, the General Manager on Thursday, 29th September.

It was understood that the area near the ventilation shaft would be scaffolded by S.G.B. Limited on Friday, 30th September, and that all access to the open shaft would be prevented by the completed scaffold.

In the areas below ground, care should be exercised during the descent and ascent, due to the small amounts of water percolating through the approximate 70 ft. of rock cover. This water causes the walk-way to become slippery in certain areas.

The supports of the underground districts are mostly all concrete and R.S.J.'s, and appear safe for use.

The other areas inspected, where it is understood you would film, are supported by natural pillars left after excavations. In these areas, due to the small amounts of debris causing problems under-foot and also the possibility of some small amounts of rock being displaced during rigging, or setting-up, it is recommended that safety helmets are ^{made} available for use.

As we discussed on the telephone this morning, you will ensure that all staff and artists are aware of the inherent danger of wandering, or exploring, other areas below the ground, due to the possibility of them going astray.

It was understood that the firm will ensure that there is a representative on site, in order to prevent any likelihood of this occurring and to advise on any other matters.

Should you need any further advice, or wish to discuss any matter arising out of this report, I would be pleased to be of assistance.

Derek Short

(Derek Short)

DS/jb

Jeremy.

Call for film rehearsals:

1030 : room 501 BBC Rehearsal Block

Travel: 3rd October

film: 4th, 5th, 6th (night) Oct.

Travel: 7th Oct.

Reh: 2nd-9th November

Studio: 10th & 11th November.

PROG. TITLE				COSTUME AND MAKE-UP PLOT			
BLAKE'S SEVEN				Distribution Denotes Recipient <input checked="" type="checkbox"/> No of Cop			
Episode(s) / Sub. Title				To: - Room No. and Building			
1. THE WAY BACK (REC.2)				Costume Designer: BARBARA LANE 3007 TVC *			
Proj. No(s)				Make-up Supervisor: EILEEN MAIR E112 TVC *			
02247/1522				Make-up Organiser: E.119 T.C.			
Prod. Costing Wk(s)				Costume Services Mgr. 3015 T.C.			
46				Thro:- Costume Alloc. Org. 3011 T.C.			
Channel				To:- Wardrobe Master/Mistress 3079 T.C.			
BBC-1				1			
Dept.				2			
DRAMA SERIES				Studio TC6			
Production Date(s)				Week(s)			
11th November 1977				45			
Filming/O.B. Date(s)				Week(s)			
4th-10th Oct. 1977				40/1			
Room No.				Building			
E804				TVC			
5035				TVC			
400 S.B.				TVC			
Tel. Ext.				File Copy			
				1			
Date				*			
14.10.77.							
REHEARSAL ROOM ADDRESS				1ST OUTSIDE REHEARSAL			
501 North Acton				2.11.77			
PERIOD				P.B.E. EXTERNAL COSTUME: £ 2,200			
futuristic				MAKE-UP: £ 200			
COST ALLOCATION: £				Contracts Assistant			
				Nansi Davis			
PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE: STUDIO							
ARTIST - Tel.No.		CHARACTER		COSTUME DETAILS		HAIR AND MAKE-UP	
GARETH THOMAS		ROJ BLAKE		continuity with film			
ALAN BUTLER		DAL RICHIE		" " "			
GILLIAN BAILEY		RAVELLA		" " "			
JEREMY WILKIN 352-5882 (Medical School ext.:)		TARRANT		" " "			
MICHAEL HALSEY		VARON		" " "			
PIPPA STEEL		MAJA VARON		" " "			

cont'd...

PROG. TITLE	BLAKE'S SEVEN		COSTUME AND MAKE-UP PLOT (Continued)	
Episode(s) / Sub. Title	1. THE WAY BACK (REC.2)		Page No.	2
Proj. No(s)	02247/1522			

ARTIST - Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
MICHAEL KEATING	VILA	reg. character	
SALLY KNYVETTE	JENNA STANNIS	reg. character	
SUSAN FIELD	ALTA MORAG MORAG	'barrister'	
PETER WILLIAMS	DR. HAVANT		
MARGARET JOHN	ARBITER	'judge'	
	VEN GLYND		
	COMPUTER OP.		
	CLERK OF COURT		

(for Michael E. Briant)

BLAKE'S
SEVEN



Project No.:
02247/1521

FILMING
SCHEDULE

Episode One: "THE WAY BACK"
Filming dates: 3rd - 7th October 1977 Corsham, Wiltshire
10th October, 1977 London area

Producer DAVID MALONEY (TC 4338/9)
Director MICHAEL E. BRIANT

Lighting Cameraman KEN WILLICOMBE
Camera Operator NIGEL SLATTER
Assistant Cameraman ANDREW GODFREY
Film Recordist BILL MEEKUMS
Assistant Recordist PATRICK QUIRKE

Production Assistant VIC MALLETT
Assistant Floor Managers PETER KONDAL
JACINTA PEEL
Director's Assistant ANJI SMITH

Designer ROGER MURRAY-LEACH
Costume Designer BARBARA LANE
Costume Assistant RICHARD CROFT
Make-Up Artistes EILEEN MAIR & MARIANNE FORD
Make-up Assistants CAROLINE NOBLE/EVE BARKER
Dressers TESSA SPINDLOVE &
Visual Effects Designer IAN SCOONES
Property Buyer PAUL WOODS
Grips TEX CHILDS
Lighting Gaffer DES O'BRIEN
Film Operatives BERT MEPHAN

DAVID MACKINSON
F.O.M. IAN BRINDLE (x)
Film Editor MIKE ADAMS " " (x)
Production Unit Manager SHEELAGH REES (TVC 4329/7216)
Script Editor CHRIS BOUCHER (TVC 4346/3297)

Distribution: all above, cast +

H. Series 5087 TVC	B. Messenger 269 S.B. TVC
Org. Series 5080 TVC	Press Office, 102, 10 Cav. Pl.
O.A. Series 5080 TVC	Main Reception, TVC
H.D.G. Tel. 5098 TVC	Movement Control, S.B. TVC
C.A. (S.C) D. Tel. 5105	Transport Office, TVC
Duty Office, 4089 TVC	Transport Office, Ealing
Carol Vigurs, 7092 TVC	Pictorial Pub. Gl, 10 Cav. Pl. (2)
Costume Ser. Man. 3014 TVC	Lighting Office, W110 TFS
Make-up Allocations El20 TVC	Derek Short, 7096 TVC
Bert Davis, 101 S.B. TVC	Information Officer, Bristol
	Location Caterers

(1)

Chippenham Wilts

94 ml P 18.550

From PADDINGTON

Fares—for validity codes see p. 300-3

	Sing	Ret	DR	WE	PR
1 cl	6.40	11.20	9.60	7.50	9.20
2 cl	4.50	8.20	5.70	5.70	6.70
Code	A1	B1	D5	W5	P7

Some trains call Reading Broadway or Slough; see p. 304

MONDAYS to SATURDAYS

Padd	Chippenham	Padd
dep	arr dep	arr
06.05	01.43	06.44 E 06.06
06.40 E	07.39	07.14 06.36
07.45	09.04	07.39 E 06.55
08.45	10.09	08.14 07.20
09.45	11.04	08.34 08.00
11.45	13.04	09.32 09.00
13.45	15.04	11.32 11.00
15.45	17.04	13.32 13.00
16.53 E	18.09	15.32 14.35
17.45 S	19.05	16.26 E 17.35
17.50 E	19.05	16.34 18.05
18.45 F	20.15	17.32 18.20
19.20	20.30	18.02 19.05
20.20	21.37	19.02 E 20.10
21.45 E	23.04	19.02 S 20.10
21.45 S	23.04	19.32 E 20.50
22.55 S	00.40a	19.32 S 20.50
23.00 E	00.16	20.32 E 21.30
23.55 F	01.03	20.35 S 22.15
.....	21.32 E 22.50
.....	21.32 S 22.50

SUNDAYS

07.45	09.38a	06.55	10.50a
09.55	11.50a	10.55	12.50a
11.55	13.50a	12.55	14.50
13.55	15.45a	14.15	16.1
15.20	16.30	16.53	18.13
15.55	17.22	17.28	18.55
17.50	19.09	17.58	19.13
20.20	21.36	18.28	19.55
21.55	23.14	19.03	20.20
22.55	00.23	19.46	21.26
23.05	00.33	20.43	22.15
23.55	01.03	21.30	23.25

Change at:

a Swindon (special bus Swindon—Chippenham)

(1)

UNIT HOTELS:

The Angel Motel,
Market Place,
Chippenham,
Wiltshire.

Manageress: Mrs.

Tel.No.: Chippenham

Rate: £11.28 per night (incl. VAT & service)

Methuen Arms Hotel,
Corsham,
Wiltshire.

Managers: Mr. & Mrs.

Tel. No.: Corsham

Please consult accommodation chart for details

CODE TO CHART: T Travel to Location/London

H Hotel accommodation

F Filming

* * * * *

MAY WE PLEASE REMIND EVERYONE THAT THEY ARE RESPONSIBLE
FOR THE PAYMENT OF THEIR OWN HOTEL BILLS

NAME	ROOM NO.	HOTEL	MONDAY 3rd	TUESDAY 4th	WEDNESDAY 5th	THURSDAY 6th	FRIDAY 7th	TOTAL
Mr. David Maloney		Angel Motel, Chippenham	TH	T				1 n
Mr. Gareth Thomas		Angel Motel, Chippenham	TH	FH	FH	FH	T	4 n
Miss Gillian Bailey		Angel Motel, Chippenham	TH	FH	FH	FH	T	4 n
Miss Pippa Steel		Angel Motel, Chippenham			TH	FH	T	2 n
Mr. Michael Halsey		Angel Motel, Chippenham		TH	FH	FH	T	3 n
Mr. Robert Beatty		Angel Motel, Chippenham	TH	FH	FH	T		3 n
Mr. Jeremy Wilkin		Angel Motel, Chippenham	TH	FH	FH	FH	T	4 n
Mr. Alan Butler		Angel Motel, Chippenham	TH	FH	FH	FH	T	4 n
COSTUME ROOM		Angel Motel, Chippenham	H	H	H	H		4 n
MAKE-UP ROOM		Angel Motel, Chippenham	H	H	H	H		4 n
Miss Angela Smith		Angel Motel, Chippenham	H	H	H	H		4 n
Miss Jacinta Peel		Angel Motel, Chippenham	H	H	H	H		4 n
Mr. Peter Kondal		Angel Motel, Chippenham	H	H	H	H		4 n
Miss Eileen Mair		Angel Motel, Chippenham	H	H	H	H		4 n
Miss Marianne Ford		Angel Motel, Chippenham	H	H	H	H		4 n
Miss Caroline Noble		Angel Motel, Chippenham	H	H	H			3 n
Miss Eve Barker		Angel Motel, Chippenham	H	H	H			3 n
Miss Barbara Lane		Angel Motel, Chippenham	H	H				2 n
Mr. Richard Croft		Angel Motel, Chippenham	H	H	H	H		4 n

(iv)

NAME	ROOM NO.	HOTEL	MONDAY 3rd	TUESDAY 4th	WEDNESDAY 5th	THURSDAY 6th	FRIDAY 7th
Miss Tessa Spindlove		Angel Motel, Chippenham	H	H	H	H	4 n
		Angel Motel, Chippenham	H	H	H	H	4 n
Mr. Ken Willicombe		own arrangements					
Mr. Nigel Slatter		own arrangements					
Mr. Andrew Godfrey		own arrangements					
Mr. Tex Childs		own arrangements					
Mr. Michael E. Briant		Methuen Arms Hotel	H	H	H	H	
Mr. Victor Mallett		Methuen Arms Hotel	H	H	H	H	
Mr. Roger Murray-Leach		Angel Motel, Chippenham	H	H	H	H	
Mr. Bill Meekums		Methuen Arms Hotel	H	H	H	H	
Mr. Patrick Quirke		Methuen Arms Hotel	H	H	H	H	
Mr. Des O'Brien		own arrangements					
Mr. David Mackinson		own arrangements					
Mr. Bert Mephan		own arrangements					
Mr. Andy Dalzell		own arrangements					
Mr. Steve Bowman		own arrangements					
Mr. Ian Scoones		own arrangements					
Mr. Brian Cochran		own arrangements					
Mr. Pat O'Neill		own arrangements					
Mr. Les Weston		Own Arrangements					
Mr. David Edwards		own arrangements					

MONDAY, 3rd OCTOBER 1977

TRAVEL AND PREPARATION DAY ONLY

ARTISTES:

Miss Gillian Bailey..... Ravella
Mr. Robert Beatty..... Foster
Mr. Alan Butler Ritchie
Mr. Jeremy Wilkin..... Tarrant

to travel by train to Chippenham,
Wiltshire from London (Paddington)

On arrival please move to unit
Hotel :

The Angel Motel,
Market Place,
Chippenham.

Manageress: Mrs.
Telephone: Chippenham

Rate: £11.28 incl. of VAT & Service

Mr. Gareth Thomas, on wrap at Mr. Pennant
Robert's location - Nuclear Power Station,
Oldbury-on-Severn, Near Bristol, Avon -
to travel by coach to Unit Hotel:
The Angel Motel, Chippenham, Wiltshire.

COSTUME &
MAKE-UP:

On wrap at Oldbury-on-Severn to travel
by coach to Unit hotel: The Angel Motel,
Chippenham, Wilts.

Two make-up Assistants to travel by train
from London to unit hotel.

FILM CREW:

On wrap at Oldbury-on-Severn location,
to travel to Chippenham, Wiltshire.
Please see accommodation chart for details.

PRODUCTION:

Mr. David Maloney, to travel by coach
from Oldbury-on-Severn.

Mr. Michael Briant to travel by chauffeur
driven car to Methuen Arms Hotel, Corsham,
Wiltshire, after Music Recording at
Lime Grove.

Monday, 3rd October cont'd...

Miss Angela Smith, to travel by train -
time t.b.a.

Miss Jacinta Peel
Mr. Peter Kondal
Mr. Vic Mallet
to travel by unit car to location -
Eastlays Quarry, Green Lane, Gastard,
Corsham, Wilts. Team to leave Television
Centre after prop. load at 0830.

SETTING LOCATION:

Eastlays Quarry,
E.M.F.,
Green Lane,
GASTARD,
Corsham,
Wiltshire.

Contact: Mr.
Tel.: Corsham

DIRECTIONS FROM
LONDON:

Take M4 West out of London.

At Exit 17 leave motorway.

Take A429 marked to Chippenham.

At Chippenham take A4 marked to Bath
(this by-passes the centre of Chippenham)

At Corsham take B3353 to Gastard.

Location is approx. $\frac{3}{4}$ of a mile on the
right hand side after passing through
the village of Gastard.
Production to position filming sign
at the gate entrance.

Please see attached map.

FILM OPERATIVES:

One 5 ton BBC transporter to load at
Movement Control, Television Centre,
at 0830, with two Film Operatives.
Vehicle to unload at setting location at
1400 approx. After unloading the 5 ton
vehicle is to return to London. Film
Operatives to remain with unit.
P.A. to arrange transport for Personnel.

Monday, 3rd October cont'd...

PAINTERS:

Two painters to travel to setting location for preparation as discussed on recce. P.A. to liaise.

LIGHTING RIG:

Mr. Des O'Brien and colleagues to rig underground development. Local supply to be used for Tuesday, 4th and Wednesday, 5th October. Generator required for Thursday, 6th (NIGHT SHOOT).

VISUAL EFFECTS:

To travel to location area for Tuesday, 4th October.

TRANSPORT:

One 48 seater coach to collect Miss Jacinta Peel 1530 from E.M.F. Green Lane, Gastard, Corsham, Wilts. To travel to Nuclear Power Station, Oldbury-on-Severn, Nr. Bristol, Avon (see attached map), collect personnel, and transport them to Unit Hotel: The Angel Motel, Market Place, Chippenham, Wiltshire. Coach then released until unit call on Tuesday, 4th October.

Unit car - as detailed.

Chauffeur driven car - details to follow.

TOILETS:

Rigging on site: Danco Hire,
The Old Bakehouse,
Teewell Hill,
Staple Hill,
Bristol.
Tel.: Bristol

TUESDAY, 4th OCTOBER 1977

UNIT CALL: 0900 on location.

LOCATION: Eastlays Quarry,
E.M.F.,
Green Lane,
Gastard,
Corsham,
Wiltshire.

Contact: Mr.
Tel. No.:

DIRECTIONS: See attached map and previous day's
information.

SEQUENCES: TK 2 underground development.
Order of shooting & breakdown to
follow by detailed production sheet.
P.A. to distribute.

ARTISTES:

Mr. Gareth Thomas	Blake
Mr. Robert Beatty	Foster
Miss Gillian Bailey	Ravella
Mr. Alan Butler	Ritchie
Mr. Jeremy Wilkin	Tarrant

Calls for costume & make-up to be confirmed.

NON-SPEAKING
ARTISTS:

Local artistes - total of 17.

MEN: 1 city dweller
11 outsiders

LADIES: 1 city dweller
5 outsiders

YOUNGSTERS: 3 boys & 1 girl

Times to be confirmed.

Artistes to leave Unit Hotel at 0915.

VISUAL EFFECTS:

On location at 0900
gas jet rifles
breast plates - cotton flash

rig brain washing unit (not required
until Wednesday, 5th - tomorrow)

Tuesday, 4th October cont'd....

TRANSPORT:

One 48 seater coach to be at Reception of Unit Hotel (The Angel Motel, Market Place, Chippenham) by 0830.
To leave PROMPT at 0915 for location.
Wait & return with Unit on wrap.

FILM OPERATIVES:

On location by 0900
P.A. to arrange transport.

MAKE-UP & COSTUME:

Caravan on site - 13 amp square pin plugs.
Production to provide large mirrors and extra lighting if required.

CATERING:

Freeman Poole,
77 Portland Road,
South Norwood,
LONDON S.E.25.
Tel.:

To provide coffee on arrival
Mid-morning break
lunch
afternoon tea.

Numbers: approx 60

Mid-morning & afternoon tea breaks to be taken underground.

PARKING:

As directed by P.A.

SPECIAL NOTE:

Warm clothing and good footwear essential.

Wellies and protective clothing required for Thursday evening.

WRAP:

1800 approx

MOVEMENT OF ARTISTES:

Mr. Michael Halsey Varon
to travel to Unit Hotel - The Angel
Motel, Market Place, Chippenham,
Wiltshire. Please see page (i) for
train times from London Paddington.

WEDNESDAY, 5TH OCTOBER 1977

UNIT CALL: 0900 on location

LOCATION: Eastlays Quarry,
E.M.F.,
Corsham,
Wiltshire.

Contact:
Tel.No.:

See attached map & information
for Monday, 3rd for directions.

SEQUENCES: TK2 continued from Tuesday, 4th.

Order of shooting & breakdown following
on separate sheet.

Nightmare-ish dream plus brain washing

TK 3 (a) VARON seeing the boadies
(script page 75)

ARTISTES:

Mr. Gareth Thomas	Blake
Miss Gillian Bailey	Ravella
Mr. Robert Beatty	Foster
Mr. Alan Butler	Richie
Mr. Jeremy Wilkin	Tarrant
Mr. Michael Halsey	Varon

Calls for make-up & wardrobe t.b.a.

NON-SPEAKING
ARTISTES:

As Tuesday, 4th.
Times to be confirmed.

Artistes to leave unit hotel by 0845

VISUAL EFFECTS:

As Tuesday, 4th.
Plus VT camera for Varon

TRANSPORT:

One 48 seater coach to be at Reception of
Unit Hotel (The Angel Motel, Market Place,
Chippenham) by 0815, to leave PROMPT at
0845 for location.
Coach to wait & return with unit on wrap.

Wednesday, 5th October cont'd....

FILM OPERATIVES:

On location by 0900
P.A. to arrange transport

CATERING:

to provide: coffee on arrival
mid-morning break
lunch
afternoon tea

Numbers: approx. 60.

WRAP:

1800 approx.

MOVEMENT OF
ARTISTES:

Miss Pippa Steel Maja Varon
to travel to unit hotel - The Angel Motel,
Market Place, Chippenham.

Please see page (i) for train times
from London Paddington.

PHOTOGRAPHER:

Mr. David Edwards will arrive on location
to take shots for Pictorial Publicity.

THURSDAY, 6TH OCTOBER 1977

NIGHT SHOOT

UNIT CALL: 1800 on location for dinner

LOCATION: Eastlays Quarry,
E.M.F.
Green Lane,
Gastard,
Corsham,
Wiltshire.

Contact:
Tel.No.: Corsham

See Monday, 3rd October for directions.

Exterior scrub.

SEQUENCES:

TK 2 continued.
Blake/Richie/Ravella arrive at
entrance - we see Tarrant

TK 3 (script page 74) Maja & Varon
arrive at entrance

TK 4 (script page 78) Maja & Varon
discuss situation.

TK 5 (script page 81) MATT SHOT
Tarrant + Security Guard with the
bodies of Maja & Varon.

ARTISTES:

Mr. Gareth Thomas	Blake
Miss Gillian Bailey	Ravella
Mr. Alan Butler	Ritchie
Mr. Jeremy Wilkin	Tarrant
Miss Pippa Steel	Maja
Mr. Michael Halsey	Varon

NON-SPEAKING
ARTISTES:

..... Security Guard

VISUAL EFFECTS:

Not required - return to London

Thursday, 6th October cont'd.....

LIGHTING +
GENERATOR

Setting time - as instructed by
Mr. Ken Willicombe, Lighting Cameraman.

TRANSPORT:

One 48 seater coach to be at Reception
of Unit Hotel (The Angel Motel, Market
Place, Chippenham) by 1700, to leave
PROMPT at 1730 for location. Coach
to remain with Unit and return on wrap.

FILM OPERATIVES:

On location by 1700 for setting
P.A. to arrange transport

CATERING:

to provide: dinner at 1800
coffee break
supper on wrap

Numbers: 40 approx.

MOVEMENT OF
ARTISTES:

Mr. Robert Beatty returns to London

PRODUCTION
MOVEMENT:

Visual Effects return to London.

FRIDAY, 7TH OCTOBER 1977

SLEEP - PRODUCTION WRAP & TRAVEL DAY

UNIT TRAVEL TO TELEVISION CENTRE, LONDON

TRANSPORT:

1. One 48 seater coach from London to Unit Hotel:

The Angel Motel,
Market Place,
Chippenham,
Wiltshire.

Tel.: Chippenham

To be at hotel by 1200

Wait for unit and travel home to TVC.

2. One 5 ton BBC Transporter to:

Eastlays Quarry,
E.M.F.,
Green Lane,
Gastard,
Corsham,
Wiltshire.

Tel.: Corsham

To be at location by 1300

3. Visual Effects transporter to above location by 1300

DIRECTIONS:

Please see Monday, 3rd October +
attached map.

PROPERTY/SCENERY
GET OUT:

Get Out at Eastlays Quarry by Production
and Film Operatives, and Visual Effects.

MONDAY, 10TH OCTOBER 1977

NIGHT SHOOT

UNIT CALL: 1800 on location

LOCATION: t.b.a. (Iver, Bucks area)

SEQUENCES: TK 2 (part of)
having left the city Blake/Ravella/
Ritchie stop by a stream.
They move away and we establish
Tarrant following them.

ARITSTES: Mr. Gareth Thomas Blake
Miss Gillian Bailey Ravella
Mr. Alan Butler Ritchie
Mr. Jeremy Wilkin Tarrant

Calls t.b.a.

VISUAL EFFECTS: Not required on this day.

TRANSPORT: One 48 seater coach to be at Main
Reception, TVC at 1630, ready to leave
PROMPT at 1700 with artistes, costume,
and make-up personnel to travel to
location. Wait and return with Unit
on wrap.

CATERING: to provide: dinner on arrival
coffee & snacks
meal on wrap
numbers: 35 approx

TOILETS: P.A. to arrange

COSTUME/MAKE-UP
FACILITIES: P.A. to arrange

WRAP: 0300 approx.



LOCATION POINT - BBC FILMING BLAKE SEVEN.
MONDAY 3rd - THURSDAY 6th OCTOBER



ROUTE TO CHIPPENHAM - LOCATION AREA
Mr. Michael E. Briant 4 - 7th OCTOBER.

LOCATION - MONDAY 3rd Mr. Pennant Roberts

OLDBURY POWER STATION

MAP 2



ANGELA

SHOT LIST

Project No.:
02247/1521

B L A K E ' S S E V E N

Episode 1: THE WAY BACK

Director: MICHAEL BRIANT

TELECINE TWO

(Script pages 9-22)

SHOT NO.	SHOT DESCRIPTION	DIALOGUE
1 <u>SLATE</u> 152/1	THE SHAFT HS. from rostrum down thro grill. RICHIE/RAVELLA/BLAKE into shot & cross to centre then up ladder.	152/1
2 <u>SLATE</u>	Looking down ladder. RICHIE/RAVELLA/BALKE up & exit frame	154/2
3 <u>SLATE</u>	L/A up to bars. RICHIE/RAVELLA/BLAKE into frame PAN them to ladder. They go up & exit frame	155/NT. 154/2
4 <u>SLATE:</u> 153/EB	H/A as Shot 1. TARRANT into shot he crosses to centre then up ladder. <i>zoom in to cw.</i>	153/2
5 <u>SLATE</u>	Looking down ladder as Shot 2 TARRANT up ladder & exits	
6 <u>SLATE</u>	L/A as shot 3. TARRANT into frame PAN him to ladder. He goes up & exits.	

TELECINE TWO cont'd....

<p>7</p> <p><u>SLATE</u></p>	<p>WORKS ENTRANCE</p> <p>RAVELLA/RICHIE/BLAKE run across tarmac</p>	<p>169/2</p>
<p>8</p> <p><u>SLATE</u></p>	<p>TARRANT runs across tarmac</p>	<p>170/1</p>

continued.....

180 2-s few Blake
181 2-s few RAVELLA.
Blake up bank.

9 <u>SLATE</u>	MATT SHOT from centre of stream. Low LS three figures exit bottom of frame. (MATT in DOME very big b/g.)	174/3.
10 <u>SLATE</u>	Reverse down stream. RICHIE/RAVELLA cross. BLAKE'S legs into f/g	176 marker.
11 <u>SLATE</u>	from centre of stream. RICHIE/ RAVELLA to f/g BLAKE b/g Let RICHIE go HOLD BLAKE to M.2-s (Master) & let them go.	RITCHIE: Here, I'll check ahead. Watch for my signal.
12 <u>SLATE</u>	From across stream LS RAVELLA/RICHIE/ BLAKE. RICHIE crosses f/g	177. 178/3 RAVELLA. 178 BLAKE. RAVELLA: Try some.
13 <u>SLATE</u>	Close shot RAVELLA	BLAKE What? RAVELLA: Try some. RAVELLA: It's natural water. The stuff we get's been recycled a thousand times. And it's dosed with suppressants...
14 <u>SLATE</u>	CLOSE SHOT BLAKE	BLAKE: Which improves the flavour if nothing else. RAVELLA: Doesn't it bother you that you spend your life in a state of drug- induced tranquillity?

BLAKE: (DISBELIEVINGLY) Why would the Administration want to drug us?

RAVELLA: To keep control.

RAVELLA: There are eight hundred million people in that city. It's about power, Roj.

15

across river bank.
High 2-s RAVELLA/
BLAKE crossing.

Hold to M.2-s
up bank.

SLATE¹₄

179
180 2-s
on bank
more x. rvs
RAV.
BLAKE.

CRS stream
182 km
BLAKE shall
I take that

RAVELLA: And they've been stepping up the suppressants, because the number of dissidents is growing.

They've seen what's happening and they want to stop it.

BLAKE: Stop what? We're fed, clothed, sheltered. Our intellectual and emotional needs are satisfied. What more do you want?

RAVELLA: Don't you know?

BLAKE: I know I'm content.

RAVELLA: Don't you remember anything about the treatments they gave you?

183 jaw
RAV.

16

slate

Reverse 2-s down
bank

BLAKE: I've had no treatments.

On Blake.

	HOLD them to close 2-s	184 CU RAV. RAVELLA: (AWED) I thought there'd be something left ... some trace of memory ... BLAKE: What about my memory?
17 SLATE	pov flashing light. 185 flashing.	RAVELLA: It's all clear. There's the signal 183
18 SLATE	BUSHES: TARRANT out to C.S. Let him go.	175/2
19 SLATE	TARRANT'S pov RAVELLA/BLAKE crossing & climbing up bank.	end 175/2
20 SLATE	MATT SHOT LS bottom of frame only. TOP 3 BLACK. RAVELLA/BLAKE from LS to close 2-s and go. (+ torch)	19 A. RICHIE to cam. 156/2 165. 12th enters. 157. 11.
21 SLATE:	PROFILE CAVE ENTRANCE RAVELLA/BLAKE into frame & into cave	166/1
22 SLATE	MATT SHOT A/B. TARRANT from LS to MCU let him go.	158/1
23 SLATE	PROFILE CAVE A/B TARRANT enters	167/1

24

EXT. door.

Torches in + BLAKE/
RAVELLA.
door opens to reveal b/g.

SLATE

RITCHIE closes it.

113/2

25

AUSTIN DOLLY + 10mm
POS.A.

3-s at door. HOLD
&ZOOM out to f/g
people. PAN L x passage &
TRACK DIAGONALLY
with Blake & Co.

SLATE

114/2

26

REVERSES as required

SLATES

115/1 or 2.

(RITCHIE)

116/2

(BLAKE)

117 (RAVELLA'S)
REACTIONS

114/2

BLAKE: (SUDDEN REALISATION)
They're Outsiders.

RITCHIE: Quite a few of them
are working for our cause now.

BLAKE: It's illegal to have
contact with anyone condemned
to live outside the City.

RITCHIE: Right. But then,
this whole meeting is illegal.

116/2 117/3

115

BLAKE: I'm leaving. I want
nothing to do with this.
You told me I was going to
meet a man who had some news
about my family. I want to
go back.

RITCHIE: Hold on. You've
got to hear Foster.

BLAKE: I don't want to hear
Foster. I should report
everything I've seen to the
administration.

<p>27 <u>SLATE</u> 117/3</p>	<p>CU RAVELLA</p>	<p>115 116 117 114/2 RAVELLA: You can't do that.</p>
<p>28 <u>SLATE</u></p>	<p>CU BLAKE</p>	<p>BLAKE: Why not?</p>
<p>29 <u>SLATE</u> 115/1 or 2</p>	<p>CU RITCHIE</p>	<p>RITCHIE: We've left documents in the city. With your signature on them. Forged of course, but convincing enough to implicate you in everything we've been doing. RAVELLA: Don't have any doubts. RAVELLA RITCHIE: One word in the wrong place can make you look as guilty as any of us. RICH RAVELLA: And looking guilty is all it takes.</p>
<p>30 <u>SLATE</u> 118/2</p>	<p>MASTER SHOT LS FOSTER. HOLD him to CLOSE M.2-s favouring BLAKE</p>	<p>118/2</p>
<p>31 <u>SLATE</u></p>	<p>CUT IN. Close 2-s FAV. FOSTER</p>	<p>FOSTER: Roj. It's good to see you. It's been a long time..... Bran Foster FOSTER: I'm sorry, that was stupid of me. You can't remember. You've had the treatment.</p>
<p>32 <u>SLATE</u> 119/1 or 7 (see sheets)</p>	<p>MASTER cont'd... TRACK OUT with them to central floor area</p>	<p>cont'd.....</p>

	<p>keep door b/g</p> <p>They stop</p> <p>113/2</p> <p>114/2</p> <p>116</p> <p>119/147</p> <p>139/11</p>	<p><u>BLAKE</u>: What is all this? I've had no treatments and my memory is fine. Now just what is going on?</p> <p><u>FOSTER</u>: I know. It's difficult for you! It's just a difficult for those of us who knew you before. The important thing is that you are here.</p>
<p>33</p> <p><u>SLATE</u></p>	<p>CUT IN FROM POS 'A'</p> <p>TARRANT enters</p>	<p><u>TARRANT</u>: (TO AN OUTSIDER) Had trouble getting out of the city. The route was crowded. For a while there I thought we'd been infiltrated.</p>
<p>34</p> <p><u>SLATE</u></p>	<p>MASTER cont'd...</p> <p>2-s FOSTER/BLAKE</p> <p>Let TARRANT into 3-s</p> <p>Let them go</p>	<p><u>FOSTER</u>: Tarrant, come on over - you remember Roj Blake?</p> <p><u>TARRANT</u>: Oh yes - we've met before.</p> <p><u>FOSTER</u>: I'm trying to persuade Roj to rejoin us. (TO BLAKE) Will you listen to what I have to tell you. After that you can do whatever you want.</p>
<p>35</p> <p><u>SLATE</u></p>	<p>LS BLAKE/FOSTER</p> <p>HOLD them to close</p> <p>2-s + good b/g</p>	<p><u>BLAKE</u>: Alright... Now what is it you know about my family?</p> <p><u>FOSTER</u>: I'll come to that. There are some other things you should know first.</p> <p><u>BLAKE</u>: Forget the other things! Just tell me what you know!</p>

TELECINE TWO cont'd....

<p>36 SLATE 120/3+4</p>	<p>CU FOSTER play to end</p>	<p>119 120/3+4 121/1 FOSTER: They're dead! Your brother and sister are both dead!..... I'm sorry I didn't intend you to hear it like that. They were executed four years ago. Just after your trial.</p>
<p>37 SLATE 121/1</p>	<p>CU BLAKE play to end</p>	<p>BLAKE: Executed! No that's not true. I hear from them regularly. I had a vis-tape a month ago. FOSTER: The tapes are faked. Part of the treatment to keep your memory suppressed. Look, this is not going to be easy for you. I have to tell you things about yourself of which you will have no memory... will you just hear me out? BLAKE: Go on.. FOSTER: Four years ago there was a great deal of discontent with the administration. There were many activist groups, but the only one that meant anything was led by Roj Blake. You and I worked together. We were outlawed and hunted, but we had supporters and we were making progress. (cont'd.)</p>

120
start zoom in 4
to FOSTER

ZOOM INTO CLOSE
SHOT BLAKE'S EYES

19 120 121
FOSTER: (cont) Then someone
betrayed us. I still don't know
who. You were captured, so were
most of our followers /..

INSERT NIGHTMARE SEQUENCE
shots:

ZOOM INTO CLOSE SHOT
FOSTER'S MOUTH

FOSTER: (V.O.) They could have
killed you, but that would have
given the cause a martyr. Instead,
they put you into intensive
Therapy ...

FOSTER: (V.O.) They erased areas
of your memory. They implanted
new ideas. They took your mind to
pieces and rebuilt it ... And
when they'd finished, they put
you up and you confessed.

		120 121	<p>FOSTER: You said you'd been misguided. You appealed to everybody to support the administration and to hound out the traitors. They'd done a good job ¹²² You were very convincing. Then they took you back and erased even that.</p>
	WIDEN ON ZOOM to CU BLAKE		<p>BLAKE: What happened to the others?</p>
	WIDEN ON ZOOM TO CU FOSTER		<p>FOSTER: In it benevolence the administration allowed them to emigrate to the outer worlds. Like your family ... they were executed on arrival.</p> <p>BLAKE: Why are you telling me this now?</p> <p>FOSTER: Because we are preparing to move again. If it was known you were with us we'd get more support. How do you feel about it? Will you work with us again?</p> <p>BLAKE: I don't know. I'm not even sure I believe you.</p>
38 SLATE	m.2-s LET BLAKE GO		<p>FOSTER: It's all true.</p> <p>BLAKE: I have to think.</p> <p>FOSTER: Of course. We'll talk again after the meeting.</p>
39 SLATE 123/2	LS tunnel BLAKE wanders off		
40 SLATE	MS FOSTER. TARRANT in to M.2-s		<p>TARRANT: What do you think?</p>

		119	20
	PAN them to group		<p>FOSTER: (SHRUGS) There's nothing much left of the man I knew. We'll see ...</p> <p>FOSTER: Let's get started.</p>
41 SLATE	Across f/g FOSTER'S group assembles & sits b/g		
42 SLATE	Close shots group & principals as FOSTER speaks		119 FOSTER (cov) Thank you all for turning up.
43 SLATE 143/3	LS BLAKE PAN him R to gap. See 'car' cross b/g. LET BLAKE GO.		
44 SLATE 144/3	Int. Vent. HOLD BLAKE to f/g. Car enters b/g and leaves frame R. PAN BLAKE R. to louvres & car unloads b/g	144	CUT TO 47/48 then back.
45 SLATE	Ext. Vent. Louvres b/g. GUARDS get out. HOLD ONE to C.S.		GUARD LEADER: All units report
46 SLATE 145	Int. Vent. PAN OFF guards to CU BLAKE		GUARD LEADERS ... Standby.....

TELECINE TWO cont'd...

TO BE SHOT ON TWO
CAMERAS

47

CAM.A: LS across f/g
group

48

CAM.B: MCS FOSTER

STATES

125/10/2
shot on 2 cams.

Thank you for turning up.

FOSTER: You probably all know why we are here and the risks we are all running, so I'll be as brief as possible. You may have heard that the settlers in the outer worlds are demanding greater autonomy. If we can help to unify their voices the administration will have to listen. Now, the security forces are already stretched. If we step up our campaign of civil disobedience here on Earth they'll have to concentrate their forces here. That will give the outer worlds much more freedom of action. We must aim to have at least one world declare its independence within the next two years.

TELECINE TWO cont'd.....

<p>49 <u>SLATE</u></p>	<p>LS 8 GUARDS walking Pan them R. to GUARDS & car.</p>	
<p>50 <u>SLATE:</u> 145</p>	<p>INT. VENT. across f/g BLAKE who makes a noise. GUARD turns and crosses to louvre & shines in torch.</p>	
<p>51 <u>SLATE</u></p>	<p>Reverse close shot BLAKE.</p>	<p><u>GUARD LEADER:</u> There it is.</p>
<p>52 <u>SLATE</u></p>	<p>LS GUARDS. PAN FOOT SOLDIERS & car off.</p>	<p><u>GUARD LEADER:</u> All units move in.</p>
<p>53 <u>SLATE</u></p>	<p>INT. VENT. PAN BLAKE to exit. HOLD HIM F/G 146/1</p>	<p>147 reverse.</p>
<p>54 <u>SLATE</u></p>	<p>LS BLAKE Spov empty tunnel & flashes</p>	
<p>55 <u>SLATE</u></p>	<p>BLAKE F/G. LET HIM GO</p>	

125/1

56

Across f/g group.
MLS FOSTER

125/2

MOST OF YOU
KNOW

FOSTER: I know my old friend
Dev Tarrant would like to give ^{He will}
you more details of what
we can do.

TARRANT: We've got to cause as much
disruption as possible in the
food manufacturing divisions.
There is nothing more effective than
ration cuts to cause unrest....
I've worked out the methods by
which this disruption can be
implemented

ENTER GUARDS 124/1, 2, or 3.

or 127

/EXPLOSIVE PACK/
/FOR FOSTER/

MLS TARRANT.

HOLD rise to M.2-s
with FOSTER.

HOLD FOSTER F/G
& see him shot
dead.

FOSTER: Do not attempt to resist
arrest. No matter what provocation
we must not resort to violence.

126

FOSTER: We claim our rights as
citizens and demand that we be
treated as civil prisoners.

58

Across f/g group
RICHIE/RAVELLA.
HOLD RISE & PAN
OFF to guards who
shoot.

SLATE

59 <u>SLATE</u>	Group - PAN UP to guards, they fire 134	
60 <u>SLATE</u>	LS group dying. PAN RAVELLA/RICHIE away. Let guards into b/f- they fire.	
61 <u>SLATE</u> 128 end.	Close 2-s RAVELLA/ RICHIE. They die- BRAVELY. 128	
62 <u>SLATE</u>	10 x close shots guns firing. 134 135	
63 <u>SLATE</u>	10 x hand held. 129, 130, 131, 132, 133 close shots people dying.	
64 <u>SLATE</u>	Close shots helmets and flashes (Battery lights DISSOLVE TO 135	
65 <u>SLATE</u>	Close Shot dead and bloody FOSTER. ZOOM OUT to still, long shot group. 136 137 180° PAN "empty but for death" to LS BLAKE walking in. ZOOM IN FAST to CU BLAKE. Let him go.	
66 <u>SLATE</u>	Close shot RAVELLA dead. BLAKE'S feet in, then him. He turns her over, PAN to BLAKE let him go.	

END TELECINE TWO

75 <u>SLATE</u>	MATT SHOT as in TK.2. HOLD MAJA & VARON to M. 2-s	MAJA: Look 159/1 . or 160/2
76 <u>SLATE</u>	Their p.o.v. cave mouth. <i>they enter</i>	168/4.
77 <u>SLATE</u>	As first shot. Let VARON go. HOLD MAJA, let her go.	VARON: Wait here.
78 <u>SLATE</u>	Cave entrance. MAJA enters	
79 <u>SLATE</u> 138/2 or 3	Underground CS door. MAJA in hold her to CU	138
80 <u>SLATE</u>	MAJA'S POV. LS VARON & bodies	VARON: What Blake said was true. No. You stay there. I'll search the bodies and get picture tapes.
81 <u>SLATE</u>	Close shot MAJA a/b	
82 <u>SLATE</u> 140/1+2	MS VARON & camera. Hold to CS	
83 <u>SLATE</u>	CS (VIDEO) CSO area on satchel.	
84 141 142	HAND HELD. ZOOMING. pov dead bodies. (for overlay in studio via 2nd TK Channel & monitor)	END TELECINE THREE.

TELECINE FOUR

(SCRIPT PAGE 78)

85 <u>SLATE</u>	<u>/IF INT./</u> By door: LS VARON, bodies b/g, to M.2-s with MAJA - let them go.	<u>VARON</u> : Got everything we need. <u>MAJA</u> : Enough to keep Blake on Earth? <u>VARON</u> : More than enough. But we'll have to hurry.
86 <u>SLATE</u>	<u>/IF EXT/</u> near cave mouth: Hold to M.2-s Let them go.	dialogue as above.

END TELECINE FOUR

TELECINE FIVE

(SCRIPT PAGE 81)

87 <u>SLATE</u>	<u>MATT SHOT</u> <u>+ animated space ship.</u> (PAUSE for space ship to cross then move.) LS GUARD hold him to f/g. LET TARRANT in from beside camera. Let them go.	161/2 164/2 <u>TARRANT</u> : I think a transporter accident.. Killed instantly. Very tragic. Take care of See to it. it will you. 162/1 <i>angels</i>
88 <u>SLATE</u>	High shot. thro f/g bushes. They move off. ZOOM in to close 2-s VARON/MAJA on ground.	1 163/1

END TELECINE FIVE.

TELECINE SIX: MODEL SHOT - earth receding.

BBC TV FILM CONTINUITY NOTES

Date:

4.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 113	SHOT 24	INT. ✓	DAY	SYNC	CAM. ROLL: 19
		EXT.	NIGHT ✓	MUTE ✓	SOUND ROLL: 11
<p>Description:</p> <p>fly doors closed see torch shining at it. RICHIE opens door. RAY/BLAKE in @ thro door. door closed by RICHIE.</p>			<p>Dialogue:</p>		
TAKE	1	2	3	4	5
DURATION	15	17			
REMARKS	Ng pos. EB.	END BOBARD			

BBC TV FILM CONTINUITY NOTES

Date: 4.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 1/4	SHOT 25	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 19
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 11
<p>Description: Tracking shot.</p> <p>RICHE opens door. RAV. / BLAKE in walk fwd. Track with them. Stop PAN @ to close 3-s at end. FOSTER in @ exits with BLAKE. (R)</p>			<p>Dialogue: BLAKE: They're outsiders</p> <p>↓</p> <p>FOSTER: I know it's difficult for you.</p>		
TAKE	1	(2)	3	4	5
DURATION	1' 29"	1' 34"			
REMARKS	<p>F.B. synch to hand clap at end.</p> <p>please print up cannot from this take.</p>	EB			

BBC TV FILM CONTINUITY NOTES

Date:

4.10.77

PROG: <u>BLAKE'S 7</u>		EP/SEQ: <u>1/2</u>		PROJ. NO.: <u>02247/1521 (2)</u>	
SLATE <u>115</u>	SHOT <u>29426</u>	INT. <input checked="" type="checkbox"/>	DAY	SYNC <input checked="" type="checkbox"/>	CAM. ROLL: <u>19</u>
		EXT.	NIGHT <input checked="" type="checkbox"/>	MUTE	SOUND ROLL: <u>11</u>
Description: <u>CU RICHIE</u>			Dialogue: <u>BLAKE</u> (OOV) You told me I was going to meet ----- ↓ <u>FOSTER</u> (OOV) Roj -----		
TAKE	<u>1</u>	<u>2</u>	3	4	5
DURATION	<u>28"</u>				
REMARKS	<u>There might be a loss of focus on this</u>	<u>Take II shot after slate 116.</u>			

BBC TV FILM CONTINUITY NOTES

Date: 4.10.77

PROG: BLAKE'S 7		EP/SEQ: 1 2		PROJ. NO.: 02247/1521 (2)	
SLATE 116	SHOT 26, 28	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 19
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 11

Description:

MCU ~~FOSTER~~ BLAKE.

FOSTER in (C) to 7/8
back to camera.
he exits (C) with BLAKE.

Dialogue:

BLAKE: I'm bawling - - -



FOSTER: I know it's difficult
for you - - -

TAKE	1	(2)	3	4	5
DURATION	45	N.T.			

REMARKS

Take:
There's a
false start
on one of
these takes.

BBC TV FILM CONTINUITY NOTES

Date:

4. 10.77

PROG: <u>BLAKE'S 7</u>		EP/SEQ: <u>1/2</u>		PROJ. NO.: <u>02247/1521(2)</u>	
SLATE <u>117</u>	SHOT <u>27</u>	INT. <input checked="" type="checkbox"/>	DAY	SYNC <input checked="" type="checkbox"/>	CAM. ROLL: <u>19</u>
		EXT.	NIGHT <input checked="" type="checkbox"/>	MUTE	SOUND ROLL: <u>11</u>
Description: <u>CU RAVELLA</u>			Dialogue: <u>BLAKE: (OOV) I'm leaving.</u> <u>I wait nothing to so with this.</u> <u>↓</u> <u>FASTER: (OOV) Rej-----</u>		
TAKE	1	2	<u>3</u>	4	5
DURATION	<u>55 + 30</u>	<u>32</u>	<u>31</u>		
REMARKS	<u>END BOARD.</u> <u>2 takes</u> <u>on one board</u>	<u>synch but</u> <u>no board</u> <u>[battery</u> <u>went]</u> <u>might be</u> <u>O.K.</u>	<u>End board</u>		

BBC TV FILM CONTINUITY NOTES

Date: 4.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 118	SHOT 30/31	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 20
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 11
<p>Description:</p> <p>LS FOSTER talking to outsiders. See BLAKE walks towards cam. Slight pan (L) as he joins Blake. They turn & walk off.</p>			<p>Dialogue:</p> <p><u>FOSTER</u>: Rob, it's good to see you</p> <p style="text-align: center;">↓</p> <p><u>FOSTER</u>: those of us who knew you before.</p>		
TAKE	1	(2)	3	4	5
DURATION	31	32			
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

4 10.77

PROG: <u>BLAKE'S SEVEN</u>		EP/SEQ: <u>1 / 2</u>		PROJ. NO.: <u>02247/1521 (2)</u>	
SLATE <u>119</u>	SHOT <u>32, 34, 35</u>	INT. <u>✓</u>	DAY	SYNC <u>✓</u>	CAM. ROLL: <u>21 + 22</u>
		EXT.	NIGHT <u>✓</u>	MUTE	SOUND ROLL: <u>11</u>
<p>Description:</p> <p><u>BLAKE/FOSTER</u> twos cam. Track back with them. TARRANT in ② to RAV/RICH b/g. Track again 2-s BLAKE (back to cam) & FOSTER. BLAKE exits ②. TARRANT joins Foster. extras x ②-④ group sits Tarrant standing.</p>			<p>Dialogue:</p> <p><u>BLAKE</u> what is this all about</p> <p>↓</p> <p><u>FOSTER</u> (60V) You probably all know why we are here.</p>		
TAKE	①	2	3	4	5
DURATION	3'31"	NT	33"	40"	3'33"
REMARKS	#21	actor dries #22	false start cut for sound	actor dries	another for camera
like s you might be able to use first half of take I e last half of take 7	6	⑦			
	NT	3'42"			
	actor dries				

BBC TV FILM CONTINUITY NOTES

Date: 4. 10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 120	SHOT 36	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 21 + 23
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 12/13
<p>Description:</p> <p>MCU FOSTER zooming in to CU. and out again BLAKE X's & exits (2) adjust to include TARRANT they exit (2)</p>			<p>Dialogue:</p> <p><u>FOSTER</u>: They're dead - - - - - ↓</p> <p><u>FASTER</u>: Right shall we get started.</p>		
TAKE	1	2	3	4	5
DURATION	N.T.	50"	NT	2'45"	
REMARKS	#21 false start (camera noise)	actor dries	23# couple of stops & fluffs, but useable.	sound roll 13. one bad fluff but useable.	

BBC TV FILM CONTINUITY NOTES

Date: 4.10.77

PROG: BLAKE'S 4		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 121	SHOT 37	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 23
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 13
<p>Description: MCU BLAKE ZOOM IN to BCU BLAKE'S eye. zoom out again BLAKE exits (L)</p>			<p>Dialogue: <u>FOSTER</u>: (cov) They're dead! ----- ↓</p> <p>BLAKE <u>FOSTER</u>: (cov) ----- we'll have talk again after the meeting.</p>		
TAKE	(1)	2	3	4	5
DURATION	NT				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 4.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521(2)	
SLATE 122	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 23
	additional	EXT.	NIGHT ✓	MUTE	SOUND ROLL: 13
<p>Description:</p> <p>CU BLAKE</p>			<p>Dialogue:</p> <p><u>FASTER</u>: (OOV) Then they look you back and raised even that.</p> <p>↓</p> <p><u>FASTER</u>: (OOV) Because we are preparing to move again.</p>		
TAKE	①	2	3	4	5
DURATION	41"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 4.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1522(2)	
SLATE 123	SHOT 39	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 21
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 13
<p>Description: Shadow on wall</p> <p>BLAKE walking away from camera ^{pauses} & puts hands to head</p> <p>He walks on & disappears around corner @ hand to forehead.</p>			<p>Dialogue:</p>		
TAKE	1	2	3	4	5
DURATION	26	25			
REMARKS	END BOARD	END BOARD			

BBC TV FILM CONTINUITY NOTES

Date: 4.10.77

PROG: BLAKE'S SEVEN		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 124	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 20 24
		EXT.	NIGHT ✓	MUTE	SOUND ROLL:
<p>Description: SHOT ON TWO CAMERAS</p> <p>① 10mm W/S guards to camera, they fire twos camera + exit. #24</p> <p>② ON ZOOM. CS guns as they fire. #20</p>			<p>Dialogue:</p> <p>Mike as Michael waddles like you to cut all those guard shots into a montage to please you.</p>		
TAKE	①	②	③	4	5
DURATION	40	32	47		
REMARKS		hair in gate, but you might be able to use some of it.			

BBC TV FILM CONTINUITY NOTES

Date:

10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 125	SHOT 47,48, 56 57 58	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 24 25
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 13
<p>Description: TWO CAMERAS</p> <p>① MS group shot TARRANT/ FOSTER/ RAY./ RICHIE pan ① to LS FOSTER addressing group #25 FOSTER to cam. is shot 6eas.</p> <p>② MS MS FOSTER across 7/9 group seated. #24</p>			<p>Dialogue:</p> <p><u>FOSTER</u> You probably all know 12.5/2</p> <p><u>FOSTER</u>: Most of you know.</p> <p><u>FOSTER</u>: - - - - treated as civil prisoners. ↓</p>		
TAKE	①	②	3	4	5
DURATION	2' 05"	1' 05"			
REMARKS	END BOARD.	END BOARD			

BBC TV FILM CONTINUITY NOTES

Date: 4.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/		PROJ. NO.: 02247/1521(2)	
SLATE 126	SHOT and 57	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 24 25
	58	EXT.	NIGHT ✓	MUTE	SOUND ROLL: 13
<p>Description: <u>2 CAMERAS</u></p> <p>① H/A</p> <p>② 4A crane up as group rise.</p> <p>See guards lg they fire group panic</p>			<p>Dialogue:</p> <p><u>FOSTER</u> (O.S.) We claim our rights ----- civil prisoners.</p>		
TAKE	①	2	3	4	5
DURATION	30"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 5.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 127	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 25 + 26
	montage	EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
<p>Description:</p> <p>2 CAMERAS</p> <p>① #25 Right</p> <p>② #26 W/S.</p> <p>LS down tunnel ⇔ guards on milk float loads camera. It stops. they get off & fire to cam.</p> <p>Take I: they pause, reload, fire again</p> <p>Take II: they only fire once. + whip pan at end of right shot ①-②</p>			<p>Dialogue:</p> <p>← NONE →</p>		
TAKE	①	②	3	4	5
DURATION	45"	24"			
REMARKS	mic in shot on W/S	synch to 2nd clap after false start.			

BBC TV FILM CONTINUITY NOTES

Date: 5.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1524 (2)	
SLATE 128	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL:
	montage	EXT.	NIGHT ✓	MUTE	SOUND ROLL:
<p>Description: 2 CAMERAS as group assembles. FOSTER up on to rostrum. TARRANT joins him. Guards arrive b/g on milk float. FOSTER exits (R) & killed. TARRANT x's exits (L) & g. crowd mills about. RICHIE/RAVELLA to g. they die. some of crowd die.</p> <p>① static w/s ② lighter moving shot</p>			<p>Dialogue: <u>FOSTER</u>: Thank you all for turning up.</p> <p>↓ ----- rights as civil prisoners.</p> <p>fav. RAV/RICHIE + TARRANT'S approach.</p>		
TAKE	①	2	3	4	5
DURATION	2'05"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 5. 10. 77

PROG: BLAKE'S 4		EP/SEQ: 1 2		PROJ. NO.: 02247/1521 (2)	
SLATE 129	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 25
	Montage	EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
Description: hands held. crowd milling. lady in grey Kurban shot e dieo.			Dialogue:		
TAKE	①	2	3	4	5
DURATION	13".				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 5. 10. 77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 130	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 25
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
Description: hand held crowd milling, bearded, dark man in cloak shot p. 5100			Dialogue:		
TAKE	①.	2	3	4	5
DURATION	12"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 5. 10. 77.

PROG: BLAKE'S 7		EP/SEQ: 1		PROJ. NO.: 02247/1521 (2)	
SLATE 131	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 25
	montage	EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
Description: hands held crowd milling. man in grey fur jerkin shot & dies.			Dialogue:		
TAKE	①.	2	3	4	5
DURATION	12				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5. 10. 77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 132	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 25
	montage.	EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
Description: hands held. crowd milling man looking like the Prophet Elijah turns to cam to shot e dies			Dialogue:		
TAKE	1	2	3	4	5
DURATION	14				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 135	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 25
	montage	EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
<p>Description: hand held 4A blond man in fishcloth frock, turns to cam, is shot & fire crowd milling</p>			<p>Dialogue:</p>		
TAKE	①	2	3	4	5
DURATION	18"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 5.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1527 (2)	
SLATE 134	SHOT	INT. ✓	DAY	SYNC	CAM. ROLL: 25 & 26
	montage	EXT.	NIGHT ✓	MUTE ✓	SOUND ROLL: 18
Description: TWO CAMERAS #25 ① W/A L/A up twos group of guards, one guard fires ② tight shot gun fires quick pan up to MCW guard #26 followed by quick zoom in to face. pan ups from gun to CU			Dialogue:		
TAKE	①	2	3	4	5
DURATION	45				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 5.10.77

PROG: BLAKE'S 7		EP/SEQ: 1 / 2		PROJ. NO.: 02247 / 1521 (2)	
SLATE 135	SHOT	INT. ✓	DAY	SYNC	CAM. ROLL: 25 27
	Montage	EXT.	NIGHT ✓	MUTE ✓ ✓	SOUND ROLL: —

Description: TWO CAMERAS.
 ① A1A up to group of guards.
 two of them fire they
 all exit ②
 [to be used for dissolve
 to bodice]

Dialogue: Mike!
 followed by WT of
 guards walking off.
 v. good for footsteps.
 can be used elsewhere.
 Phil.

TAKE	1	2	3	4	5
DURATION	NT				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 5.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 136	SHOT 65	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 27
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14.
Description: HIA dead FOSTER PAN UP seeing other bodies. Reveal BLAKE arriving from b/g. He stops zoom IN to MS BLAKE. He exits (L) (R) hand to face.			Dialogue:		
TAKE	1	(2)	3	4	5
DURATION	41	43			
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1522 (2)	
SLATE 137	SHOT	INT. ✓	DAY	SYNC	CAM. ROLL: 27
		EXT.	NIGHT ✓	MUTE ✓	SOUND ROLL: 14
Description:			Dialogue:		
<p>MS BLAKE zoom into CU he exits (L) Several takes on one board also straight step into CU.</p>			<p>Mike → after this was is a shot with a board marked CSO. If it's what I think it is it will have to be on a separate rel. I'll explain next week.</p>		
TAKE	(1)	2	3	4	5
DURATION	NT				
REMARKS	Several takes on one board.				

BBC TV FILM CONTINUITY NOTES

Date:

5. 10.77

PROG: <u>BLAKE'S 7</u>	EP/SEQ: <u>1/3</u>	PROJ. NO.: <u>02247/1521 (2)</u>
SLATE <u>138</u>	SHOT <u>80-85</u>	INT. <input checked="" type="checkbox"/>
	<u>79-81</u>	EXT. <input checked="" type="checkbox"/>
		NIGHT <input checked="" type="checkbox"/>
		MUTE <input checked="" type="checkbox"/>
		CAM. ROLL: <u>27</u>
		SOUND ROLL: <u>14</u>

Description:

LS the VARONS to camera
they pause. VARON hands
torch to MAJA. VARON fwd
exits (R). MAJA turns G &
waits.
VARON reenters (R). They
walk away.

Dialogue:

VARON: No, you stay here.



VARON: More than enough.

TAKE	1	(2)	(3)	4	5
DURATION	46	53	50		
REMARKS	eyeline N.G.	Light was out but print to compare with take (3).			

BBC TV FILM CONTINUITY NOTES

Date:

5. 10. 77

PROG: BLAKE'S 7		EP/SEQ: 1 / 2		PROJ. NO.: 02247/1521 (2)	
SLATE 139	SHOT	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 27
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
Description: L.S. TARRANT to camera. greet "outsiders" exits (R)			Dialogue:		
TAKE	①	2	3	4	5
DURATION	15				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5. 10.77

PROG: BLAKE'S 7		EP/SEQ: 1/23		PROJ. NO.: 02247/1521 (2)	
SLATE 140	SHOT 82	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 27
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
<p>Description:</p> <p>VARON to camera, takes out video camera starts to "film", panning backwards & forwards.</p>			<p>Dialogue:</p> <p>Mike: as you will see the battery kept going on the camera, we should be able get enough from both takes.</p>		
TAKE	1	2	3	4	5
DURATION	1' 05"	1' 24"			
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5.10.77

PROG: BLAKE'S 7		EP/SEQ: 1 3		PROJ. NO.: 02247/1521 (2)	
SLATE 141	SHOT ? 84	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 27
		EXT.	NIGHT ✓	MUTE ✓	SOUND ROLL: 14
<p>Description:</p> <p>hand held shots of dead bodies.</p>			<p>Dialogue: Mike immediately before this we shot on roll <u>BOLEX 1</u> hand held shots of dead bodies. I think we'll use this on 141 for shot 84.</p>		
TAKE	1	2	3	4	5
DURATION	NT				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5. 10.77

PROG: BLAKE'S 7		EP/SEQ: 1/3		PROJ. NO.: 02247/1521(2)	
SLATE 142	SHOT ?	INT. ✓	DAY	SYNC	CAM. ROLL: 27
		EXT.	NIGHT ✓	MUTE ✓	SOUND ROLL:
<p>Description:</p> <p>hand held various c.v. faces of dead "outsiders" + RAVELLA.</p>			<p>Dialogue:</p>		
TAKE	①	2	3	4	5
DURATION	NT.				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02242/1521 (2)	
SLATE 143	SHOT 43	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 28 29
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
<p>Description: BLAKE into shot (L) PAN (R) with him across passage-way. see milk float b/g. BLAKE x's (L) & exits. Guards march to fly exit (L)</p>			<p>Dialogue:</p>		
TAKE	1	2	3	4	5
DURATION	25	20	31		
REMARKS	synch to 2nd clap	ran out of film.			

BBC TV FILM CONTINUITY NOTES

Date: 5. 10.77.

PROG: BLAKE'S 7		EP/SEQ: 1 2		PROJ. NO.: 02247/1521 (2)	
SLATE 144	SHOT 44	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 29
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14
<p>Description: from inside ventilation shaft. BLAKE runs to t/g flattens himself against wall, edges t/wds camera. see milk float from b/g exits (R). foot guards x (L)-(R) b/g</p>			<p>Dialogue:</p>		
TAKE	1	2	3	4	5
DURATION	19	27	27		
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5. 10.77

PROG: BLAKE'S 7		EP/SEQ: 1 2		PROJ. NO.: 02247/1521 (2)	
SLATE 145	SHOT 46	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 29
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 14 15
Description: Int. ventilation shaft. BLAKE ① fig. thro louvers b/g see milk float enter ① unload. Foot guards enter ②. One guard knds. louvers pause walk off. pan to CU BLAKE. Then off to LS empty corridors.			Dialogue: <u>OOV</u> All units move in.		
TAKE	1	②	3	4	5
DURATION	1' 19"	1' 40"			
REMARKS	Ng guards pos.	sound roll 15			

BBC TV FILM CONTINUITY NOTES

Date: 5. 10.77.

PROG: BLAKE'S 7		EP/SEQ: 2/2		PROJ. NO.: 02247/1521 (2)	
SLATE 146	SHOT 53?	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 29
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 15
Description: PAN OFF BLAKE, ZOOM IN down empty tunnel.			Dialogue:		
TAKE	①	2	3	4	5
DURATION	NT				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

5.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 147	SHOT 51	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 29
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 15

Description:

Reverse. ext shaft.
guards into 7/9
they exit leaving one
who pauses then
exits.

Dialogue:

TAKE	①	2	3	4	5
DURATION	40"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 148	SHOT 67	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 30
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 16
<p>Description:</p> <p>LS down tunnel BLAKE RUNS to camera crash zooms in & back out again</p>			<p>Dialogue:</p> <p>W/T with camera board marked EXPERIMENT ONLY</p>		
TAKE	①	②	3	4	5
DURATION	19"	22			
REMARKS	<p>← undercranked →</p> <p>← →</p> <p>on one board.</p> <p>slightly slower</p>				

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 149	SHOT 67	INT. ✓	DAY	SYNC ✓	CAM. ROLL: #30
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 16
Description: Alternative to 148. same action not miscreanked without "magic box"			Dialogue:		
TAKE	①	2	3	4	5
DURATION	24"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77

PROG: BLAKE'S 7		EP/SEQ: 1		PROJ. NO.: 02247		1521 (2)	
SLATE 150	SHOT 68	INT. ✓	DAY	SYNC ✓	CAM. ROLL: 30		
		EXT.	NIGHT ✓	MUTE	SOUND ROLL: 16		
Description:			Dialogue:				
<p>4/5 BLAKE runs to corner. PAN @ he runs corner. 4A up tunnel, is confronted by guard & clubbed falls out of shot.</p>			<p>Mike: Michael would like you to cut a repeating magazine if poss. using all takes - Blake runs down corridor and corner, is thumped & is then running from top of corridor again.</p>				
TAKE	①	②	③	④	5		
DURATION	35"	20"	1'15"	38"			
REMARKS	<p>another for corner. ↓ 2 guards exit</p>	<p>no action guard.</p>					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 151	SHOT 69	INT. ✓	DAY	SYNC	CAM. ROLL: 30
		EXT.	NIGHT ✓	MUTE ✓	SOUND ROLL:
Description: 7ish eye lens. 4 guards dobbing camera man.			Dialogue:		
TAKE	1	2	3	4	5
DURATION	1' 00"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77

PROG: BLAKE'S 7		EP/SEQ: 1 2		PROJ. NO.: 02247/1521 (2)	
SLATE 152	SHOT 1	INT.	DAY	SYNC ✓	CAM. ROLL: 30
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
Description: H/A RICHIE/BLAKE/ RAVELLA in 4 up ladder			Dialogue:		
TAKE	1	2	3	4	5
DURATION	30"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 153	SHOT 4	INT.	DAY	SYNC ✓	CAM. ROLL: 30
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
Description: H/A TARRANT V6 ladder. Zoom in V6 CU			Dialogue:		
TAKE	1	2	3	4	5
DURATION	18"	18"			
REMARKS	E.B.	E.R.			

BBC TV FILM CONTINUITY NOTES

Date:

6-10-77

PROG: BLAKE'S 7		EP/SEQ: 2/2		PROJ. NO.: 02247/1521 (2)	
SLATE 154	SHOT 32	INT.	DAY	SYNC ✓	CAM. ROLL: 30
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
<p>Description:</p> <p>Higher shot. RICHIE/ BLAKE/RAVELA up ladder. RICHIE e BLAKE bck around.</p>			<p>Dialogue:</p>		
TAKE	1	2	3	4	5
DURATION	27	28			
REMARKS	<p>synch E.B. but send out. HT with cam.</p>	<p>EB.</p>			

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77

PROG: BLAKE'S 7		EP/SEQ: 2/2		PROJ. NO.: 02247/1521 (2)	
SLATE 155	SHOT 2	INT.	DAY	SYNC ✓	CAM. ROLL: 30
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
Description: L/A from inside short. RICHIE / BLAKE / RAVELLA up ladder.			Dialogue:		
TAKE	1	2	3	4	5
DURATION	NT.				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2.		PROJ. NO.: 02247/1521 (2)	
SLATE 156	SHOT 19A	INT.	DAY	SYNC ✓	CAM. ROLL: 35mm1
	additional	EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16.
Description: matte shot. RICHIE runs to camera			Dialogue: guide track only.		
TAKE	1	2	3	4	5
DURATION	NT	NT.			
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 155	SHOT 2	INT.	DAY	SYNC ✓	CAM. ROLL: 30
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
Description: L/A from inside shaft. RICHIE / BLAKE / RAVELLA up ladder.			Dialogue:		
TAKE	1	2	3	4	5
DURATION	NT.				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6 10 77

PROG: BLAKES 4		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 154	SHOT 20	INT.	DAY ✓	SYNC ✓	CAM. ROLL: 35mm 1
		EXT. ✓	NIGHT	MUTE	SOUND ROLL: 16
Description: RAVELLA/BLAKE to camera MATTE SHOT.			Dialogue: guide track only		
TAKE	1	2	3	4	5
DURATION	20"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/3		PROJ. NO.: 02247/1521 (2)	
SLATE 159	SHOT 75	INT.	DAY ✓	SYNC ✓	CAM. ROLL: 35mm 1
		EXT. ✓	NIGHT	MUTE	SOUND ROLL: 16

Description:

Maja/ Varan to cam.
exit (L)

Dialogue:

~~guide track on~~

Maja: Look!

TAKE	1	2	3	4	5
DURATION	20				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77.

PROG: BLAKES 7		EP/SEQ: 1/23		PROJ. NO.: 02247/1251 (2)	
SLATE 160	SHOT 75	INT.	DAY	SYNC ✓	CAM. ROLL: 35mm 1
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16.

Description:

as shot 159 but into MS.

Dialogue:

MAJA: LOOK.

TAKE	1	2	3	4	5
DURATION	21	22			
REMARKS	Ng lighting				

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 158	SHOT 22	INT.	DAY	SYNC ✓	CAM. ROLL: 35mm
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16

Description:

HS TARRANT to camera exits

MATTE SHOT.

Dialogue:

guide track only

Followed by W/T.s of footsteps. RICHIE, BLAKE & RAV & TARRANT etc.

TAKE	1	2	3	4	5
DURATION	19				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

6.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/5		PROJ. NO.: 02247/1521 (2)	
SLATE 161	SHOT 87.	INT.	DAY	SYNC ✓	CAM. ROLL: 35mm 1
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
<p>Description: MATTE SHOT M. group TARRANT, guard. + guard b/g. see "London" taking off. TARRANT exits (R). 1st guard exits (L).</p>			<p>Dialogue: TARRANT Arr transporter accident I think ↓ See to it will you.</p>		
TAKE	1	(2)	3	4	5
DURATION	35	36			
REMARKS	Ng guard.				
<p>last of this night's matte shots.</p>					

BBC TV FILM CONTINUITY NOTES

Date: 6 10 77

PROG: BLAKE'S 7		EP/SEQ: 215		PROJ. NO.: 02247/1821(2)	
SLATE 162	SHOT	INT.	DAY	SYNC with	CAM. ROLL: 30
	additional	EXT. ✓	NIGHT ✓	MUTE ✓	SOUND ROLL: 16

Description:

CU guards

Dialogue:

TAKE

1

2

3

4

5

DURATION

13

REMARKS

BBC TV FILM CONTINUITY NOTES

Date: 6 10 77

PROG: BLAKE'S 7		EP/SEQ: 1/5		PROJ. NO.: 02247/1521 (2)	
SLATE 163	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 30
	additional	EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
Description: H/A the Varans' corpses. TAREANT's feet thro' (L)-(R).			Dialogue:		
TAKE	1	2	3	4	5
DURATION	19"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6 10 77

PROG: BLAKE'S 7		EP/SEQ: 1/5		PROJ. NO.: 02247/1521(2)	
SLATE 164	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 30
	additional	EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16.
Description: MCU TARRANT, guard Hg. Tarrant exits ②.			Dialogue: <u>TARRANT</u> : A transporter accident ↘ See to it will you.		
TAKE	1	②	3	4	5
DURATION	20	19			
REMARKS	Ng pos				

BBC TV FILM CONTINUITY NOTES

Date:

6 10 77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 165	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 31
	additional	EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
<p>Description:</p> <p>RTHE into shot. (R) to cave entrances. signals with kardi. enters cave.</p>			<p>Dialogue:</p>		
TAKE	1	2	3	4	5
DURATION	23	12"			
REMARKS	including repeat of flashes.				

BBC TV FILM CONTINUITY NOTES

Date:

6 10 77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 166	SHOT 21	INT.	DAY	SYNC ✓	CAM. ROLL: 31
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16

Description:

BLAKE + RAVELLA.
enter shot two to
cave
& enter.

Dialogue:

TAKE	①	2	3	4	5
DURATION	12"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date:

6 10 77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 167	SHOT 23	INT.	DAY	SYNC ✓	CAM. ROLL: 31
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16

Description:

TABRANT enters cave.

Dialogue:

TAKE	①	2	3	4	5
DURATION	12"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 6 10 677.

PROG: BLAKE'S 7		EP/SEQ: 1 3		PROJ. NO.: 02247 1521 (2)	
SLATE 168	SHOT 76 & 78	INT.	DAY	SYNC ✓	CAM. ROLL: 31
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16

Description:

VARON & Maja
enter cave.

Dialogue:

TAKE	1	2	3	4	5
DURATION	15	13	18	13	
REMARKS	ng continuity	ng action			

BBC TV FILM CONTINUITY NOTES

Date: 6 10 77

PROG: BLAKE'S 4		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 169	SHOT 7	INT.	DAY	SYNC ✓	CAM. ROLL: 31
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16
Description: H/A RICHIE/BLAKE/RAVELLA x karmac e up bank			Dialogue:		
TAKE	1	2	3	4	5
DURATION	15	21			
REMARKS	another for camera				

BBC TV FILM CONTINUITY NOTES

Date: 6.10.77.

PROG: BLAKE'S 7		EP/SEQ: 7/2		PROJ. NO.: 02247/1521 (2)	
SLATE 170	SHOT 8	INT.	DAY	SYNC ✓	CAM. ROLL: 31
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 16

Description: 4/1A
TARRANT across Karmac
e up bank.

Dialogue:

TAKE	1	2	3	4	5
DURATION	16				

REMARKS

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 171	SHOT 72/3	INT.	DAY	SYNC	CAM. ROLL: 32
		EXT. ✓	NIGHT ✓	MUTE ✓	SOUND ROLL:
Description: <u>nightmare sequence.</u> long track two to BLAKE on couch. brainwashing machine lowers. Zoom in to CO BLAKE having his brain laundered.			Dialogue:		
TAKE	1	2	3	4	5
DURATION	20	30	44		
REMARKS	ng vis. fx.	ng action	akens another Zoom in to CO BLAKE screaming.		

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77.

PROG: BLAKE'S 7.		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 172	SHOT nightmare	INT.	DAY	SYNC	CAM. ROLL: 32
	sequence.	EXT. ✓	NIGHT ✓	MUTE ✓	SOUND ROLL:
Description: H/A CU BLAKE being brainwashed. very quick zooms in and out.			Dialogue:		
TAKE	①	2	3	4	5
DURATION	1' 05"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 173	SHOT nightmare sequence.	INT.	DAY	SYNC	CAM. ROLL: 32
		EXT. ✓	NIGHT ✓	MUTE ✓	SOUND ROLL:
Description: cu strobe light, flashing at varying speed. + bright white lights flashing			Dialogue:		
TAKE	1	2	3	4	5
DURATION	NT				
REMARKS	E.B.				

BBC TV FILM CONTINUITY NOTES

Date: 10.10.74

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 174	SHOT 9	INT.	DAY	SYNC ✓	CAM. ROLL: 35mm II
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 18

Description: MATTE SHOT.

RICHEL/RAV/ BLAKE over
tree trunk. two cam.
exit (R).

Dialogue:

guide track.

TAKE	1	2	3	4	5
DURATION	15	16	14		
REMARKS	slight speed variation on cam.	Kurchoo too high			

BBC TV FILM CONTINUITY NOTES

Date: 10 10 77.

PROG: BLAKE'S 7.		EP/SEQ: 1/2		PROJ. NO.: 02247 1521 (2)	
SLATE 175	SHOT 18.	INT.	DAY	SYNC ✓	CAM. ROLL: 33.
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL:

Description:

TARRANT out of
bushes exits (R).

Dialogue:

TAKE	1	2	3	4	5
DURATION	14	13			
REMARKS	EB. same out before board.				

BBC TV FILM CONTINUITY NOTES

Date: 10 10 77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02047/1521 (2)	
SLATE 176	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 33
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 18

Description: Master shot.
 RICHIE/RAU./BLAKE into shot.
 orchard by stream.
 RICHIE X's then BLAKE/RAU.

Dialogue: Mike: not sure whether
 there ever was sound reel 18.

RAUELLA: Try some.



BLAKE: I've had no breakfasts.

TAKE	1	2	3	4	5
DURATION	1' 51"				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77

PROG: BLAKES 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 177	SHOT B	INT.	DAY	SYNC ✓	CAM. ROLL: 33
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 18

Description:

CS RAVELLA.
she rises out of shot.

Dialogue:

RAVELLA: Try some.

BLAKE (OV) ↓

RAVELLA: To keep control!

TAKE	1	2	3	4	5
DURATION	10.	10	39	4 37	
REMARKS	ng cam.	artist dired		3	

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 178	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 33
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL:
Description: C/S RAVELLA			Dialogue: RAVELLA: There are eight million people ↓ RAVELLA: ----- and		
TAKE	1	②.	3	4	5
DURATION		20"			
REMARKS	2 takes on one board.				

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 179	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 33
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL:
Description: CU BLAKE craning up & down with him.			Dialogue: <u>RAVELLA</u> (OO) try same. ↓ <u>BLAKE</u> : Why would the Federation want try to drug us.		
TAKE	1	2	3	4	5
DURATION					
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 180	SHOT	INT.	DAY	SYNC	CAM. ROLL: 33.
		EXT.	NIGHT	MUTE	SOUND ROLL:
Description: 2-s across stream.			Dialogue: <u>RAVELLA</u> : And they've been stepping up the suppressants. ↓ ? <u>BLAKE</u> : What about my memory...		
TAKE	1	②	3	4	5
DURATION	35	30			
REMARKS	Somewhere around here we went onto sound roll 19.				

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 181	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 33
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 18 or 19
<p>Description:</p> <p>WAMCU BLAKE as he climbs bank.</p>			<p>Dialogue:</p> <p><u>BLAKE</u>: I've had no treatments! ↓ <u>BLAKE</u>: What about my memory?</p>		
TAKE	1	2	3	(4)	5
DURATION	10	15	13	14	
REMARKS	ng pos	ng dialogue	ng end pos.	BLAKES DIALOGUE ONLY.	

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 182	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 133
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 18 or 19
Description: 2s as they cross stream jaw. RAVEUA. they exit ①			Dialogue: RAVEUA: And they've been stepping up - - - - ↓ RAVEUA: Don't you remember anything about the treatments they gave you?		
TAKE	1	2	3	④	5
DURATION	31	32	10	31	
REMARKS	ng cam	ng cam.			

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77.

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (C2)	
SLATE 183	SHOT	INT.	DAY	SYNC <input checked="" type="checkbox"/>	CAM. ROLL: 33
		EXT. <input checked="" type="checkbox"/>	NIGHT <input checked="" type="checkbox"/>	MUTE	SOUND ROLL: 19
Description: H/A RAVELLA KNOBS Camera			Dialogue: RAVELLA Don't you remember anything of the treatments ----- ↓ RAVELLA: There's the signal		
TAKE	(1)	2	3	4	5
DURATION	25				
REMARKS	EB				

BBC TV FILM CONTINUITY NOTES

Date: 10.10.77

PROG: BLAKE'S 7		EP/SEQ: 12		PROJ. NO.: 02247/1521 (2)	
SLATE 184	SHOT	INT.	DAY	SYNC ✓	CAM. ROLL: 33
		EXT. ✓	NIGHT ✓	MUTE	SOUND ROLL: 19

Description:

41/A w RAVELA

Dialogue:

RAVELA: I thought
there'd be something left.



RAV: There's the signal.

TAKE	1	2	3	4	5
DURATION	NT.				
REMARKS					

BBC TV FILM CONTINUITY NOTES

Date: 10 10 77

PROG: BLAKE'S 7		EP/SEQ: 1/2		PROJ. NO.: 02247/1521 (2)	
SLATE 185	SHOT 17	INT.	DAY	SYNC	CAM. ROLL: 33
		EXT. ✓	NIGHT ✓	MUTE ✓	SOUND ROLL: \$
Description: 2 shots on one board. distant flashing light. ① with battery light ② with Torch. Use whichever you prefer (man thought the torch looked better.			Dialogue:		
TAKE	①	2	3	4	5
DURATION	NT				
REMARKS	END OF SHOOTING FOR EP 1				

FROM: Assistant (Production), Programme Planning

Room 6035

PABX:

SUBJECT: **CURRENT STUDIO ARRANGEMENTS**

TO: D.S.Org.

COPIES: General Distribution

DATE: 5th OCTOBER 1977

*Copy to Michael
Briant*

This is to confirm the following revised studio times.

PRODUCTION: BLAKES SEVEN

DEPARTMENT: DS

PROD. WEEK: 45

DIRECTOR/PRODUCER: Briant

PROD. DAY: FRIDAY

PROJECT No.: 2247/1522

STUDIO: TC6

THURSDAY

Pre.Reh: 1400 - 2200

FRIDAY

Reh: 1100

Rec: 1430 - 1730

Rec: 1930 - 2200

Maggie Bebbington

(Maggie Bebbington)

EP:1. "THE WAY BACK"

SPECIAL PROP LIST AND
VIS/FX FOR STUDIO:

NOV: 10TH/11TH.

02247/152

1. SMALL "HOME MADE" BOX WITH WIRES AND HANDLE AND 2 TERMINALS. — LIGHTS UP WHEN PLACED ON ^{GROU}
2. 2 LEADS FOR ABOVE WITH "MODERN CROC CLIPS"
3. 2 TUBES WITH SMALL 45° MIRRORS SET IN, FOR PLAY
- 4 OVER: 2 QUATZ LIGHTS BEHIND PERSPEX FOR DOOR IN
5. DISH WITH MAGNETIC COVER WITH CIRCUITRY BEHIN, AND A REMOVABLE CRYSTAL CUBE - FOR DOOR S
6. DOME-LIKE LENS WITH REFLECTOR TO SIT IN CEILI
7. TAPE RECORDER FOR VARON (SEE MOVING PART
8. 4 CLEAR "BOWLING" BALLS WITH DISHES OF CIRCUITRY IN SIDE.
9. 4 DAY-GLOW PERSPEX BOXES TO CONTAIN BALLS
- 10 FEDERATION WAX SEALS TO BE BROKEN FOR ABOVE
11. 4 STANDS FOR ABOVE TO FIT ON SET FOR STUD ELECTRICIANS TO FIT LIGHTS UNDER, AND PULSATE
12. RETRACTABLE STEEL POINT INJECTION DEVICE - CHROM
13. 4 WHITE TELEPHONES.
14. 4 "MODERN" PRINT OUT KEYS ON KEY RING FOR BLAKE'S POCKET
15. VIDEO CAMERA - LEND AND BAG AND SCREEN.
16. SEE-THRU' BOX CONTAINING DISCS - "RECORDS" 2 TO BE TAKEN OUT.
17. LOCK PICKING TOOL.

IAN SCOONES.

25/10/77.

Sheelagh Rees, P.U.M. "Blake's Seven"

E809 TC

6th October 1977

EXTRA MODEL SHOOTING FOR PICK-UP SHOTS

Pennant Roberts; Michael Briant; Vere Lorrimer

Copies: David Maloney; Bernard Wilkie

This is to confirm that Wednesday, October 19th has been booked in the Special Effects studio, Western Avenue, to pick-up missing shots from the model filming.

Would Pennant ~~&~~ Michael let David or me know as soon as possible exactly what they think they need to pick-up.

We think Vere Lorrimer is O.K. - ?

(Sheelagh Rees)

Contract for Scenery & Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

74135

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

Original

Revision

Additional

to No.....

From: **CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. AND**To (PRODUCER): **David Maloney**ISSUE DATE **10th October 1977**

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE
BY 12.00 HRS. ON **12th October 1977**

DIRECTOR **Michael Briant**V.T.R. DATE **11th November 1977**Wk. **45**PRODUCTION DEPT. **Drama Series**

FILMING/OB DATE

Wk.

PROGRAMME TITLE **Blakes 7**PROJECT No. **83 02247/1521**DESIGNER **M. Collins**

	INTERNAL COSTS - G10		G30		
	MAN HOURS		MATERIALS	PROPERTIES	STOCK SCENERY
	Quantity	£			
Including Floor Paint	1144	8558	1755	1000	260
TOTAL G30 £ 3015.00					

NOTE THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION
MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Scaffolding costs to follow.

Issued by

TONY WEBB

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.

10-10-77

REVISED 2

-20-

VIC x A-fela

45	sat 5	sun 6	mon 7	tue 8	wed 9	thu 10	fri	45
	MULTI COLOUR SWAP SHOP/GILL	SET AND LIGHT →	PLAYSCHOOL (2) /FELGATE	PLAYSCHOOL (2) /FELGATE	PLAY SCHOOL/FELGATE	SLAP SHOP INSERTS /GILL	SET AND LIGHT → SOUND RIG 1500-1800 FINE LIGHT 1630	
	TM-1 DE. HOBDAY *	TM-1	TM- J.H. CARTER *	TM- J.H. CARTER *	TM- J.H. CARTER *	TM-1 D.E. HOBDAY *	TM-1 D.E. HOBDAY *	
	TM-2 J.W. BARNACLE R.R. WARMAN	TM-2	TM- A.A. JEFFERY	TM- A.A. JEFFERY	TM- A.A. JEFFERY	TM-2 R.R. WARMAN	TM-2	
	S.S. M.F. JOHNSON	S.S.	S.S. P.G. ROSE	S.S. P.G. ROSE	S.S. P.G. ROSE	S.S. M.F. JOHNSON	S.S. K. GUNN	
	V.S. B.H. EDWARDS	V.S.	V.S. J.V.C. MEYER	V.S. J.I. LOCK	V.S. R.J. HUNTER	V.S. R. DUNCAN	V.S.	
	V.O. G. BEECH	V.O. H.C.K. CAMILL SEBY	V.O. R.A. DAVIS	V.O. J.H. CATTANES	V.O. R. AUSTIN	V.O. R.A. DAVIS	V.O.	
	I D. JEROIS	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
5	3	19	15	10	3	3		5
	SET AND LIGHT → FINE LIGHT 1900 (TBC)	PRE-REH →	PRE-REH →	DR. WHO 4Z /BLAKE	SET AND LIGHT → ELECTRONIC MNTCE.	PRE-REH →	BLAKES SEVEN 113 /BRIANT	
	TM-1 M.J. JEFFERIES	TM-1 M.J. JEFFERIES *	TM-1 M.J. JEFFERIES *	TM-1 M.J. JEFFERIES *	TM-1	TM-1 B.W.G. CLEMETT *	TM-1 B.W.G. CLEMETT *	
	TM-2 E.P. RYAN	TM-2 E.P. RYAN	TM-2 E.P. RYAN	TM-2 E.P. RYAN	TM-2	TM-2 P.A. VALENTINE P. GRANGER	TM-2 P.A. VALENTINE P. GRANGER	
	S.S.	S.S. A. Philpott	S.S. A. Philpott	S.S. A. Philpott	S.S.	S.S. C.E.P. Gifford	S.S. C.E.P. Gifford	
	V.S.	V.S. P. Hill	V.S. P. Hill	V.S. P. Hill	V.S.	V.S. B.H. EDWARDS	V.S. B.H. EDWARDS	
	V.O.	V.O. L. MOSS	V.O. L. MOSS	V.O. L. MOSS	V.O.	V.O. G. BEECH	V.O. G. BEECH	
	I D. CHAPMAN	I D. CHAPMAN	I D. CHAPMAN	I D. CHAPMAN	I	I A.J. MITCHELL	I A.J. MITCHELL	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS. G. BORTON	GRAM OPS. G. BORTON	GRAM OPS. G. BORTON	GRAM OPS.	GRAM OPS. M. RIDOUT	GRAM OPS. M. RIDOUT	
	S.A. POOL	S.A. POOL A. PLAINMAN	S.A. POOL A. PLAINMAN	S.A. POOL A. PLAINMAN	S.A. POOL	S.A. POOL A. ROLL	S.A. POOL A. ROLL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
6		5	5	5		10	10	6
	SET AND LIGHT → ELECTRONIC MNTCE.	MUSIC TIME /HOSIER	PANORAMA/CAPRON	TV CLUB/SURGUY	SPORTS NIGHT /MARTIN	TOMORROW'S WORLD /BLAKSTAD	MONEY PROGRAMME /ELLIS	
	TM-1	TM-1 E.L. WALLIS	TM-1 T. WILD *	TM-1 C.E.T. MILLERSON *	TM-1 F.J.T. WRIGHT *	TM-1 N.J.B. WRIGHT *	TM-1 W.L. WOODS *	
	TM-2	TM-2 D.J. HARE * +	TM-2 D. MARTIN	TM-2 C.B. FOX	TM-2 J.H. BIRD	TM-2 D.W. THOMPSON	TM-2 G. CLARK	
	S.S.	S.S. L.G. ANDREWS	S.S. R.M. CHUBB	S.S. N. BENNETT	S.S. M. MCCARTHY	S.S. R.M. CHUBB	S.S. R. PARDIDGE	
	V.S.	V.S. P. JARRETT	V.S. B.J. ROWE	V.S. T. HODSON	V.S. P. LEE	V.S. J.T. DAVIES	V.S. T. HODSON	
	V.O.	V.O. P.L.A. DAVIS	V.O. R. ADCK	V.O. T.C. BLACKHEW	V.O. P. COE	V.O. A. RYAN	V.O. R. LOBB	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS. I. TOLIN	GRAM OPS.	GRAM OPS. R. FOLEY	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
7		2	4	12	15	11	1	7

A/Vision Manager B.W.G. Clemett

7031 TC

10th October 1977

"BLAKES 7" FACILITIES

Asst. (Ops.) to H.E.Tel.Studios

Copies to: Engineering Co-ordinator
Producer Mr. D. Maloney
Director Mr. P. Roberts
Director Mr. M. Briant
Director Mr. W. Lorrimer

This is to confirm the following facilities are required:

BBC KCR40 (hand held camera)
E.M.I. Special Effects Box
Inlay Desk
Paint Pots
Noise Generator
All Round Black Edger

When the production is in TC3, 4 or 8 the following extra facilities are required:

3 Fringe Eliminators
Ripple Generator

The following are dates and studios as known:

1st & 2nd	November 1977	TC3
10th & 11th	"	TC6
21st & 22nd	"	TC3
1st & 2nd	December 1977	TC6
12th & 13th	"	TC3
22nd & 23rd	"	TC1
9th & 16th	January 1978	TC6
19th & 20th	"	Studio not known
30th & 31st	"	"
9th & 10th	February 1978	"
20th & 21st	"	"
2nd & 3rd	March 1978	"
13th & 14th	"	"

B.W.G. Clemett

(B.W.G. Clemett)

BV

From: Sheelagh Rees, P.U.M. "Blake's Seven"

Room No. 8
Building:

E809 TC

Tel.
Ext.:

date: 11th October 1977

Subject: NEXT SESSION OF MODEL FILMING AT BRAY

To: Pennant Roberts; Michael Briant; Vere Lorrimer; Douglas Camfield;
Ian Scoones.

Copies: David Maloney
Bob Blagdon

Our next session of model filming at Bray has been fixed for:-

Week 47: Monday 21st November - Friday 25th November inc.

In detail:

Week 47:	Monday 21st November:	A.M. Set and light P.M. MICHAEL BRIANT - Ep. 5 "The Web"
	" " "	
	Tuesday 22nd "	A.M.) P.M.) MICHAEL BRIANT continue "The Web"
	Wednesday 23rd "	A.M.) P.M.) DOUGLAS CAMFIELD Rec. 7 Ep. 8 "Duel"
	Thursday 24th "	A.M.) P.M.) DOUGLAS CAMFIELD "Duel"
	Friday 25th "	A.M.) P.M.) PENNANT ROBERTS Rec. 8 Ep. 7 "Mission to Destiny"

NOTES:

Pennant is rehearsing that week, Thursday and Friday. Vere is in studio and editing.

Michael can complete his material before going on location and Pennant could take Friday p.m. after rehearsal.

The following is envisaged:

Ep. 5 "The Web"

Liberator in web, explosions, and finally moving out.

Ep. 6 "Seek, Locate & Destroy" (Vere Lorrimer)

The Robot with flame-thrower will be made externally, not needed for Bray, but needed for filming in Week 49, 5,6, and 7 December. The space station will be made for a photo session to be used as astudio graphic.

.../...

Ep. 7 Rec. 8 "Mission to Destiny"

The Ortega to be designed and shot travelling in space with Liberator moving away.

Also Liberator in Black Vortex, and a banking shot.

Ep. 8 Rec. 7 "Duel"

Planet Amersat from stock.

Three pursuit ships established - splitting up and Liberator in explosions.

Liberator with pursuit ships, frozen and moving away.

Pursuit ships stock.

(Sheelagh Rees)

PROG. TITLE "BLAKE'S SEVEN"				MUSICAL REQUIREMENTS			
Episode(s) / Sub. Title				Distribution		Denotes Recipient	
Proj. No(s) 02247/1521				Prod. Costing Wk(s) 44	Channel 1	To:- Nansi Davies	Room No. and Building S.310 S.H. *
Dept. DRAMA SERIES				Studio TC3	Musical Instruments E. G38 T.C.		
Production date(s) 1/2 November 1977 TITLE MUSIC FOR SERIES				Week(s) 44	Scene Master 128 Sc.Blk, T.C.		
Filming/O.B. date(s)				Week(s)	Music Adviser 4018 T.C.		
					Music Library 3033 T.C.		
					Sound Supervisor 4029 T.C.		
					M.P.O. Tel. 5023 Ken.Ho.		
Producer David Maloney				Room No. E804	Building TC	Tel. Ext.	File Copy
Director							Date (form typed) *
Designer							

REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL

Name of Orch. (or Assembler) **DUDLEY SIMPSON**

No. of Players

10

Conductor

DUDLEY SIMPSON

PLACE

DATES and TIMES

(a) Outside Rehearsals:

(b) Studio Rehearsals:

(c) Selective Pre-Recording
(In Vision/Out of Vision)

TUESDAY 11 OCTOBER 1977

(d) Entire Pre-Recording: (or live Tx.)
(In Vision/Out of Vision)

TMS LIME GROVE 19.30 - 22.30

COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))

STRINGS	WOODWIND	BRASS	PERCUSSION	VARIOUS
Leader		2 Trumpets 3 French Horns 3 Trombones	1 percussion	1 Allen organ to be hired from Kingston
Doubling details to follow				

(Indicate which musicians are to double and on which instruments)

Outside Requirements

Pre-Rec. and/or Tx. Studio Requirements

Conductor's Seat Desk

Bass Stools

Tuning Times

Piano Supplier

Choir Rostra

Signed
(Producer)

A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.

David Maloney, Producer "Blake's Seven"

E804 TC

12th October 1977

OUTSIDE REHEARSAL "BLAKE'S SEVEN"

Pennant Roberts; Michael Briant; Vere Lorrimer; Douglas Camfield

Could you please make your normal daily outside rehearsal, 9.30 a.m. to 2.30 p.m. Primarily to allow regular artistes to go filming but also to help you have more time over other aspects of production.

David Maloney

(David Maloney)

Prog. Title				GRAPHICS / GRAPHICS CONTRACT			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				To:--		Denotes Recipient	
"SPACE FALL"				Graphics Organiser		Room No. and Building	
Prod. No.				Floor Manager		No of Cops	
02247/ 1521				Scene Master		7	
Prod. Costing Wk(s)				202 Sc.Blk.TC.		1	
Channel				4023 TC.		1	
Genre				QUOTE		128 Sc.Blk.TC.	
Drama, Series				STUDIO TC		£ 46.85 lettering	
Production date(s)				Date		25	
1/2 NOVEMBER				ACCEPTED		71.55	
Filming/O.B. date(s)				Date		ABOUT £90	
Room No.				Building		Tel. Ext.	
Producer				T.C.		File Copy	
Director				T.C.		Date Sent	
Designer				E804		13th October 1977	
PENNANT ROBERTS				5076		1	

Three copies of each set of these forms will be used as the Contract.

Date Required
1st NOVEMBER

Date Received

May we please have the following T/J slides for the series 'BLAKE'S SEVEN' Layout, lettering etc., to be as discussed by Graphic Designer, Bob Blagden. To be ready for collection on the morning of Tuesday 1st NOVEMBER:

OPENING

1. SPACE FALL
By
TERRY NATION

CLOSING

1. SPACE FALL
By
TERRY NATION
2. Blake
GARETH THOMAS
3. Jenna
SALLY KNYVETTE
4. Avon
PAUL DARROW
5. Vila
MICHAEL KEATING
6. Gan
DAVID JACKSON
7. Leylan
GLYN OWEN
8. Raiker
LESLIE SCHOFIELD
9. Artix
NORMAN TIPTON
Teague
DAVID HAYWARD
Krell
BRETT FORREST

PROG. TITLE	BLAKE'S SEVEN	GRAPHICS / GRAPHICS CONTRACT cont.	
Episode(s) / Sub. Title		Page No.	
Proj. No(s)	02247/		

Three copies of each set of these forms will be used as the Contract.

Date Required

Date Received

1st November

CLOSING (continued)

10. Nova
TOM KELLY
Dainer
MICHAEL MACKENZIE
Garton
BILL WESTON
11. Production Assistant
PAULINE SMITHSON
Production Unit Manager
SHEELAGH REES
12. Series devised by
TERRY NATION
13. Film Cameraman
KEN WILLICOMBE
Film Recordist
BILL MEEKINGS
Film Editor
M.A.C. ADAMS
14. Studio Lighting
BRIAN CLARKE
Studio Sound
** TONY MILLER
15. Costume Designer
BARBARA LANE
Make Up Artists
MARIANNE FORD
EILEEN MAIR
16. Visual Effects Designer
IAN COONES
Graphics Designer
BOB BLAGDEN
Stunt Co-ordinator
FRANK MAHER

17. Music by
DUDLEY SIMPSON
Script Editor
CHRIS BOUCHER
18. Designer
ROGER MURRAY-LEACH
19. Producer
DAVID MALONEY
20. Directed by
PENRANT ROBERTS

(Then a caption card with the
'Federation Symbol'
plus
BLAKE'S SEVEN
BBC-tv C. 1978)

Plus another caption card
"with stars" - for closing
slides super'd over.

** add to TJ 14:
Special Sound
Richard Yeoman-Clark

Sheelagh Rees, P.U.M. "Blake's Seven"

E809 TC

14th October 1977

VT EDIT DATES

Pennant Roberts; Michael Briant; Vere Lorrimer; Douglas Camfield

I give below a list of the proposed 3-machine VT edit dates for "Blake's Seven". In each case we have allowed a gap to allow you to work on the Shibaden first. As soon as firm dates come out I will ring you.

RECORDING	1	PENNANT ROBERTS	WEEK 45	Sat/Sun	5/6 Nov.
"	2	MICHAEL BRIANT	WEEK 46	Mon/Tue	14/15 Nov.
"	3	VERE LORRIMER	WEEK 47	Thur/Fri	24/25 Nov.
"	4	PENNANT ROBERTS	WEEK 49	Mon/Tue	5/6 Dec.
"	5	MICHAEL BRIANT	WEEK 50	Thur/Fri	15/16 Dec.
"	6	VERE LORRIMER	WEEK 52	Thur/Fri	29/30 Dec.
"	7	DOUGLAS CAMFIELD	WEEK 2	Thur/Fri	12/13 Jan.
"	8	PENNANT ROBERTS	WEEK 4	Mon/Tue	23/24 Jan.
"	9	MICHAEL BRIANT	WEEK 5	Fri	3 Feb.
			WEEK 6	Sat	4 Feb.
"	10	VERE LORRIMER	WEEK 7	Sun/Mon	12/13 Feb.
"	11	PENNANT ROBERTS	WEEK 8	Thur/Fri	23/24 Feb.
"	12	MICHAEL BRIANT	WEEK 10	Sun/Mon	5/6 Mar.
"	13	VERE LORRIMER	WEEK 11	Thur/Fri	16/17 Mar.

SL

(Sheelagh Rees)

Sheelagh Rees, P.U.M. "Blake's Seven"

E809 TC

14th October 1977

STAGE - WEEK 47 - CANCELLATION

Jack Walker, E8 TFS

Copies: Michael Briant
David Maloney

To confirm we are cancelling our provisional booking on
the stage in Week 47.


(Sheelagh Rees)

Sheelagh Rees, P.U.M. "Blake's Seven"

E809 TC

14th October 1977

EXTRA MODEL SHOOTING: WEDNESDAY 19 OCTOBER AT WESTERN AVENUE

Ian Brindle

Copies: Bernard Wilkie; Michael Briant;
Pennant Roberts; David Maloney

To confirm that for our extra model shooting on Wednesday, to be done by Ken Willicombe, we shall definitely be using ~~35~~ mm camera and colour stock.

16

(Sheelagh Rees)

Sheelagh Rees, P.U.M. "Blake's Seven"

E809 TC

14th October 1977

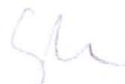
FERNSEH HAND-HELD CAMERA

Pennant Roberts; Michael Briant; Vere Lorrimer

Copy: David Maloney

As you know, we have requested the Fernseh hand-held camera (VT) for studio use and are hoping to have it confirmed for at least the first six recordings.

N.B.: We are told today that it must be considered as a replacement for a standard camera, not as an addition.



(Sheelagh Rees)

PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
BLAKE'S SEVEN				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To:		Room No. and Building	
1. THE WAY BACK				Booking Assistant:		S. 207 S.H. * 1	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Dept. Org.:		* 1	
02247/1522		46	BBC1	JOHN HOLLAND		313 xxx	
Dept.		Studio	TC6	BETTY SANDERS		5081 TVC	
Production date(s)		Week(s)	45				
Filming/O.B. date(s)		Week(s)	40/1				
4th-10th October							
Producer		Room No.	Building	Tel. Ext.		File Copy	
DAVID MALONEY		E804	TVC			1	
Director		5035	TVC			Date	
Designer		400 Sc. B. TVC				17.10.77. *	

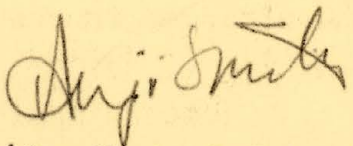
CAMERA REHEARSAL and RECORDING (give Dates and Times):

FILMING ONLY

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
GARETH THOMAS	3.10.77. XXXX 4.10.77. 5.10.77. 6.10.77. XXXX 7.10.77. 10.10.77.	arr. 2100 0745-1900 0825-2015 1645-0445 1630-0515	travel to loc. from Pennant Robert's f/ing Night shoot travel to London Night shoot.		
GILLIAN BAILEY	3.10.77. 4.10.77. 5.10.77. 6.10.77. 7.10.77. 10.10.77.	0745 - 1900 0830 - 1815 1745- 0445 1800 - 0445	travel to location night shoot travel to London night shoot		
ALAN BUTLER	3.10.77. 4.10.77. 5.10.77. 6.10.77. 7.10.77. 10.10.77.	0745 - 1900 0830 - 1815 1745 - 0445 1630 - 0515	travel to location night shoot travel to xxxxxx London night shoot		
(cont'd.....)					

PROG. TITLE	"BLAKE'S SEVEN"		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Episode(s) / Sub. Title	1: THE WAY BACK		Page No.		*
Proj. No(s)	02247/1522				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
ROBERT BEATTY	3.10.77. 4.10.77. 5.10.77. 6.10.77.	0800 - 1900 0815 - 1815	travel to Location return to London		
JEREMY WILKIN	3.10.77. 4.10.77. 5.10.77. 6.10.77. 7.10.77. 10.10.77.	0845 - 1900 0830 - 1815 1745 - 0445 1630 - 0230	travel to Location night shoot return to London night shoot		
 (for Michael Briant)					

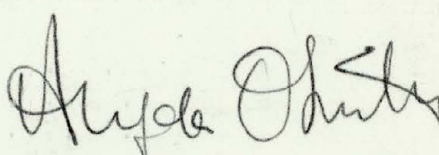
PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
1. THE WAY BACK							
Proj. No(s)		Prod. Costing Wk(s)	Channel	Howard Williams		BH, BRISTOL	
02247/1522		46	BBC1				
Dept.		Studio					
DRAMA SERIES		TC6					
Production date(s)		Week(s)					
11th November 1977		45					
Filming/O.B. date(s)		Week(s)					
4th-10th October		40/1					
Producer		Room No.	Building	Tel. Ext.		File Copy	
DAVID MALONEY		E804	TVC			1	
Director		5035	TVC			Date	
Designer		400 Sc.B.	TVC			17.10.77.	

SUBJECT

EXTRAS ON FILMING

We used the following Equity extras on filming for the above programme, their hours were:

ARTIST	DATE	HOURS
REX HOLDSWORTH	4.10.77.	0800 - 1900
	5.10.77.	0800 - 2000
GERALD WEBB	4.10.77.	0800 - 1900
	5.10.77.	0800 - 2000
SHEILA HANFOR	4.10.77.	0800 - 1900
	5.10.77.	0800 - 2000


(For Michael E. Briant)

45 sat 5			11 sun 6			11 mon 7			11 tue 8			11 wed 9			11 thu 10			11 fri 11			45		
			OUT			OF			SERVICE →									LIGHT RIG →					
TM-1			TM-1			TM-1			TM-1			TM-1			TM-1	D SYDENHAM Stby	TM-1						
TM-2			TM-2			TM-2			TM-2			TM-2	T W C DANSON Stby	TM-2	T W C DANSON Stby	TM-2							
S.S.			S.S.			S.S.			S.S.			S.S.		S.S.		S.S.							
V.S.			V.S.			V.S.			V.S.			V.S.		V.S.		V.S.							
V.O.			V.O.			V.O.			V.O.			V.O.		V.O.		V.O.							
I			I			I			I			I		I		I							
CREW			CREW			CREW			CREW			CREW		CREW		CREW							
GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.		GRAM OPS.		GRAM OPS.							
S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL		S.A. POOL		S.A. POOL							
S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL		S.A.G. POOL		S.A.G. POOL							
→ WINGS/JEFFERIES 5/13			SUMMER LINE 5/8 LOTTERBY			PRE-REH →			WHEN THE BOAT 12/15 WILLIAMS			GENERAL STUDIES PARKER			BLUE PETER/BAXTER			YOU AND ME READING PARKER					
TM-1	N J B WRIGHT *		TM-1	R K BRISTON *		TM-1	P CATLETT *		TM-1	P CATLETT *		TM-1	D SYDENHAM		TM-1	A HORNE		TM-1	D BABBAGE				
TM-2	D W THOMPSON		TM-2	J H WALSH		TM-2	J K FARR		TM-2	J K FARR		TM-2	J H WALSH *		TM-2	H BARBER *		TM-2	R J HIGNETT *				
S.S.	E J Hartshorn		S.S.	C F P Gifford		S.S.	A Radcliffe		S.S.	A Radcliffe		S.S.	B G Hubbs		S.S.	H Barker		S.S.	M PINCHIN				
V.S.	T HODSON		V.S.	G I PRUDEN		V.S.	V CAMPBELL		V.S.	V CAMPBELL		V.S.	P JARRETT		V.S.	A J SUTTON		V.S.	A J SUTTON				
V.O.	R LOBB		V.O.	R W WOOD		V.O.	R H BARNES		V.O.	R H BARNES		V.O.	R A DAVIS		V.O.	B EASTELL		V.O.	R BROADHURST				
I			I			I			I			I			I			I					
CREW			CREW			CREW			CREW			CREW			CREW			CREW					
GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.					
S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL					
S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL					
AIN'T HALF HOT 5/6 CROFT			THE OTHER ONE 3/6 HOWARD-DAVIES			CITIZEN SMITH 4/7 MAIN-WILSON			O.G.W.T./APPLETON			T.O.T.P./NASH			CHILDRENS WARDROBE ROGERS			THE GOODIES 3/6 FRANKLIN					
TM-1	J.W.L. DIXON *		TM-1	F.J.T. WRIGHT *		TM-1	D BABBAGE *		TM-1	R K BRISTON *		TM-1	T WILD *		TM-1	D C SLEE *		TM-1	E L WALLIS *				
TM-2	J DEAN		TM-2	G C GULLIVER		TM-2	R J HIGNETT		TM-2	G CLARK		TM-2	I A TROUGHTON		TM-2	C RIMMINGTON		TM-2	C L LEIGHTON				
S.S.	J I Dalany		S.S.	R B Chamberlain		S.S.	N E GREAVES		S.S.	N Glyn-WILKINSON		S.S.	A Machan		S.S.	N E GREAVES		S.S.	J E BORTH				
V.S.	D LOCK		V.S.	M E KISNER		V.S.	R J HUNTER		V.S.	J T DAVIS		V.S.	B K AUSTIN		V.S.	V CAMPBELL		V.S.	P LEE				
V.O.	J H CATTANES		V.O.	G THORP		V.O.	R AUSTIN		V.O.	A RIXON		V.O.	R LOBB		V.O.	N C MOORE		V.O.	P A COE				
I			I			I			I			I			I			I					
CREW			CREW			CREW			CREW			CREW			CREW			CREW					
GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.			GRAM OPS.					
S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL			S.A. POOL					
S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL			S.A.G. POOL					

Sheelagh Rees, P.O.M. "Blake's Seven"

ES09 TC

19th October 1977

PRE-RECORDING FOR PART 1, RECORDING NO. 2 OF "BLAKE'S SEVEN"

H.Series D.Tel.

Copies: Organiser, Series Drama
Facilities Clerk
Michael Briant

We would be grateful if you would authorise a pre-recording on the evening of Thursday, 10th November from 19.30 - 22.00 for this episode.

In this first episode of the series, some of our settings are being constructed as limbo flats, not only to provide atmosphere but to save manhours and their lighting and camera movement require more space than a conventional set. To achieve this, we need to use the space later to be covered by the rostra of the prison ship and so would ask for these rostra to be set in overnight after the recording of the limbo scenes. The handling would be of eight 6' x 4' rostra with seating (the prison ship) and 20 feet of flattage.

The afternoon recording of the second day is to be mainly used to remove the probably difficult effects shots from the schedule.

Vic Mallett, the P.A. on this episode would be happy to bring you the planning models should you wish to discuss them.

and


(Sheelagh Rees)

cc. T.V. Accounts
M. Briant ✓
O.A.S.Eries
C
F

Ref: 02247/1521/CV/SM

Ert.

21st October 1977

Mr.
E.M.F.,
Green Lane,
Gastard,
Corsham,
Wilts.

Dear Sir,

BLAKE'S SEVEN

In consideration of the additional filming facilities which you kindly provided for our Director, Michael Briant, at the Underground Development at Corsham on Friday 8th October 1977, I am enclosing a cheque for Sixty Pounds. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to claim VAT from us, you should render a proper tax invoice showing the fee and the VAT element, less the amount already paid.

Thank you for your co-operation in this matter.

Yours faithfully,

pp. Carol Vigurs,
Assistant, Facilities,
Television Administration.

encl.

Television Accounts:-

Please enclose cheque for £

made payable to: E.M.F. Farming Associates

and charge to: BLAKE'S SEVEN

Project No: 02247/1521 Code No: 108

cc. M. Briant ✓
O.A. Series
C
F



Ref:

Ext:

02247/1521/CV/SM

21st October 1977

Mr.
c/o E.M.F.,
Green Lane,
Garstard,
Corsham,
Wilts.

Dear Sir,

BLAKE'S SEVEN

I understand from our Director, Michael Briant, that you very kindly granted us the use of two caravans during the week ending 8th October 1977, in connection with the above programme.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes (made by the BBC will) vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,
Assistant, Facilities,
Television Administration.

I agree to a payment of as outlined above. The cheque should be made payable to
Date Signed

PROG. TITLE				VISUAL EFFECTS REQUIREMENTS			
Distribution				Denotes Recipient			
To:				Room No. and Building			
Visual Effects Org.				217 Sc.Blk., T.C.			
Episode(s) / Sub. Title				1. THE WAY BACK			
Proj. No(s)				02247/1522			
Prod. Costing Wk(s)				46			
Channel				BBC1			
Dept.				Studio			
DRAMA SERIES				TC6			
Production Date(s)				11th November 1977			
Week(s)				45			
Timing/O.B. Date(s)				4th-10th October			
Week(s)				40/1			
Room No.				Building			
E804				TVC			
5035				TVC			
400 Sc.B.				TVC			
Tel. Ext.							
File Copy				1			
Date Sent				21.11.77			
Rehearsal Room Phone No.				Film Location			
4015							
Date Rec'd							
PLEASE ATTACH MARKED-UP SCRIPT WHEN APPLICABLE				VISUAL EFFECTS USE ONLY			
DATE REQD. IF KNOWN				ITEM DESCRIPTION - PLEASE STATE WHETHER REQUIRED FOR STUDIO OR LOCATION			
				EFFECT HOURS			
				MATERIAL £			
				THE FOLLOWING VISUAL EFFECTS ARE REQUIRED FOR OUR STUDIO ON THE 10th and 11th OF NOVEMBER.			
				1. 1 look-pick device (as discussed)			
				2. 1 circuit integrator -- to go with the above (as discussed)			
				3. 1 observation lens for Detention Cell (as discussed)			
				4. 1 tape recorder for Varon (as discussed)			
				5. 3 cassettes (3 clear balls in perspex boxes) for Court Room Computer (as discussed)			
				6. Syringe for suppressant drug (as discussed)			
				7. Medical records for Varon - sprayed slides. (as discussed)			
				Key B. Key ring for Blake (as discussed)			
				Many thanks			
				Jacinta Peel AM			
				Signature			
				HOURS			
				£			
				£			
				(FO8)			
				(137)			

(i) A Contract form will be provided as soon as possible; non-return of the form within four working days will be taken as acceptance of the Charge.

(ii) Where time allowed for completion of the work does not permit this procedure the Charge may be agreed by telephone and confirmed by a Contract form.

(iii) Please number each item separately.

Angela

From: Sheelagh Rees, P.U.M. "Blake's Seven"

Room No. & E.809 TC
Building:

Tel.
Ext.:

date: 24.10.77

Subject: TJ SLIDES FOR SERIES and TIMING OF OPENING AND CLOSING MUSIC

To: All assistants

I attach a copy of Recording 1's graphics Tj list for your information.

As new names come in, would you refer to the Producer as usual.

Music timings as follows: Title Opening: 0'45" to the last reverb. *
Short closing: 1'03"
Long " : 1'14"

SR

(Sheelagh Rees)

* Bob Blagdon is using 0'32" for his graphic work, but the rest is there for you to tail into your first sequence if you want to.

No. 2411

Original/~~REVISION~~
STUDIO/~~TELEVISION/PHOTOGRAPHY~~Delete inapplicable
Items

From: SENIOR ASSISTANT (ALLOCATIONS) ROOM 208SC. BL. TC 4814/5

TO: DAVID MALONEY

Date Issued: 26.10.77

Acceptance or non-acceptance of this contract to be made as soon as possible.

DIRECTOR MICHAEL BRIANT

PROGRAMME DEPT. D.S

PROGRAMME DATE 10-11.11.77 WK. 45

TITLE BLAKES SEVEN 1/13

FILMING DATE WK.

PROJECT No. 2247/1522

SCENIC PROPERTIES BUYER PAUL WOODS

INTERNAL COST

CODE G11 8 00 DAYS

CODE G12 0 DAYS

CODE G13 0 DAYS

NOTE:

1. THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED CONTRACT, PROVIDED EFFORT IS AVAILABLE.
2. THIS CONTRACT DOES NOT GUARANTEE THE SERVICES OF THE BUYER NAMED ABOVE. THE RIGHT TO DEPLOY STAFF TO PRODUCTIONS ACCORDING TO PREVAILING CIRCUMSTANCES IS RESERVED.

REMARKSISSUED BY *A.M. Beebe* FOR SCENIC SERVICING

ACCEPTED BY.....PRODUCER

DATE.....

DISTRIBUTION
 PRODUCER (2)
 DIRECTOR
 OUTPUT DEPT. ORG.
 COSTING UNIT
 FILE

PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
1. THE WAY BACK				Room No. and Building		No of Cop	
Proj. No(s)		Prod. Costing Wk(s)	Channel	JOHN HOLLAND		S313 Sulgrave Ho.	
02247/1522		46	BBC1				
Dept.		Studio					
DRAMA SERIES		TC6					
Production date(s)		Week(s)					
11th November 1977		45					
Filming/O.B. date(s)		Week(s)					
4th-10th October		40/1					
Producer		Room No.	Building	Tel. Ext.		File Copy	
DAVID MALONEY		E804	TVC			1	
Director						Date	
MICHAEL BRIANT		5035	TVC			28.10.77.	
Designer							
MARTIN COLLINS		400 Sc.B.	TVC				

SUBJECT

POSSIBLE SUPPLEMENTARY PAYMENTS

Dear John,

I missed two artists off the filming time sheet for Episode 1!! Details as follows:

PIPPA STEEL 4.10.77. travel to loc.
 5.10.77. 0845 - 1815
 6.10.77. 1745 - 0445 night shoot
 7.10.77. return to London.
 (1 additional overnight, please)

MICHAEL HALSEY 4.10.77. travel to loc.
 5.10.77. 0845 - 1815
 6.10.77. 1745 - 0445 night shoot

Sorry about that.

(Anji Smith)
 Assistant to Michael Briant

PROG. TITLE BLAKE'S SEVEN				EXTRAS (WALK-ONS) REQUISITION			
Episode(s) / Sub. Title 1. THE WAY BACK				Distribution To:		Denotes Recipient Room No. and Building	
Proj. No(s) 02247/1522		Prod. Costing Wk(s) 46	Channel BBC1	Booking Assistant: John Holland		S.207, S.H. *	
Dept. DRAMA SERIES		Studio TC6					
Production date(s) 11th November 1977		Week(s) 45					
Filming/O.B. date(s) 4th-10th October		Week(s) 40/1					
Producer DAVID MALONEY		Room No. E804	Building TVC	Tel. Ext.	File Copy		
Director MICHAEL BRIANT		5035	TVC		Date *		
Designer MARTIN COLLINS		400 Sc.B.	TVC		28.10.77.		

Recording Times **10.11.77: 1930-2200 11.11.77.: 1430-1730 & 1930-2200**
REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

2nd - 9th November 1977 Rm. 402 North Acton, times t.b.a.

FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

pre-record as above on 10.11.77. & 11.11.77.

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
REG TURNER CHRIS HOLMES	DAVID AGENCY " "	EXTRA "	11.11.77. " " "
PETER ROY DEREK HOLT	GEOFF SHANE " "	" "	" " " " " "
FRANK ARBISMAN BARRY HAYES ALAN CRISP MICHAEL MUNGARVAN REG THOMASON BERYL NISBETT	ALANDER AGENCY " " " " " " " " " "	EXTRA " " " " "	11.11.77. " " " " " " " " " " " " " " "
			cont'd.....
			(Signed) Producer/Director

PROG. TITLE		EXTRAS (WALK-ONS) REQUISITION	
"BLAKE'S SEVEN"		(Continued)	
Episode(s) / Sub. Title		Page No.	2
1: THE WAY BACK			
Proj. No(s)		02247/1522	
Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
LES SHANNON	ALANDER	EXTRA	10.11.77.
MORT JACKSON	"	"	" " "
DEREK SOUTHERN	"	"	" " "
JOHN JENSEN	"	"	" " "
SANDY SINCLAIR	"	"	" " "
BARRY SUMMERFORD	"	"	" " "
TONY POWELL	ALANDER	W.O.I	8th (reh.) 10 & 11.11.77.

Michael Briant

(for Michael Briant)

(Signed)
Producer/Director

PROG. TITLE				MEMO			
BLAKE'S SEVEN				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
1. THE WAY BACK				Room No. and Building		No of Cop	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Eileen Mair		E112 TVC	
02247/1522		46	BBC1	Barbara Lane		3007 TVC	
Dept.		Studio					
DRAMA SERIES		TC6					
Production date(s)		Week(s)					
11th November 1977		45					
Filming/O.B. date(s)		Week(s)					
4th-10th October		40/1					
Producer		Room No.	Building	Tel. Ext.		File Copy	
DAVID MALONEY		E804	TVC			1	
Director		5035	TVC			Date	
Designer		400 Sc. B.	TVC			28.10.77.	

SUBJECT

EXTRAS

We have the following extras for the above ~~xxxx~~ studio:

FRANK ARBISMAN	City Dweller & Prisoner(11th only)
BARRY HAYES	" " " " "
ALAN CRISP	" " " " "
MICHAEL MUNGARVAN	" " " " "
REG THOMASON	" " " " "
BERYL NISBETT	" " " " "

LES SHANNON	Guard (10th only)
MORT JACKSON	" " "
DEREK SOUTHERN	" " "
JOHN JENSEN	" " "
SANDY SINCLAIR	" " "
BARRY SOMMERFORD	" " "

REG TURNER	City dweller & prisoner (11th only)
CHRIS HOLMES	" " " " "
PETER ROY	" " " " "
DEREK HOLT	" " " " "

TONY POWELL	Guard (8th rehearsal, 11th & 10th)
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Assistant to Michael Briant

COSTUME DEPARTMENT
CONTRACT FOR SERVICE - COSTUME DESIGNER/ASSISTANT
ORIGINAL

From: Allocations Organiser PAM:

Date of issue 31.10.77

To: Producer : David Maloney
 Director : Michael Briant
 Prod. Dept. : Drama Series
 Title : BLAKES SEVEN
 Project No. : 2247/1522

Production date : 11.11.77
 Production Week : 45 Fri.
 Filming date :
 Filming Week :

Production date as on P.B.E. - i.e. for a studio production this is final recording (or live) TX day. For all-film production, dubbing date + 3 weeks unless specified otherwise on P.B.E.

COSTUME DESIGNER: BARBARA LANE

CODE	H11 @ £ 65	H13 £ 9	H14 @ £ 4
PREPARATION	5	12	52
FILM/O.B.			
	2	10	26
STUDIO			
	7		
		22	
			78

TOTAL COST
£ 455 (H11)
£ 198 (H13)
£ 312 (H14)
£ 965

N.B. Filming/O.B. extra hours allow an average of _____ hours over-time each day from base to base, plus _____ hours preparation and clearing daily.

TOTAL CHARGE

N.B. An additional contract to cover number of dressers and provision of costumes will be sent by Costume Organiser when enough information is made available.

- NOTES: 1. This quote is based on production information received to date. Any variations or additions may result in a revised quote.
 2. This quote does not necessarily guarantee the services of the Designer named above. Allocations Organiser reserves the right at all times to deploy staff to productions according to prevailing circumstances.
 3. Film/O.B. Studio days will be charged as a minimum 8 hour basic day.

PRODUCER/DIRECTOR please sign and return one copy.

.....
 Allocations Organiser

I ACCEPT THE ABOVE QUOTE.

Signed:

Date:

Distribution
 Producer (2 Copies)
 Director (Drama Only)
 Organiser (1 Copy)

Production Assistant's

ESTIMATE OF VARIABLE COSTS

It is the Production Assistant's responsibility to ensure that his/her budget does not exceed its Total Variable Budget, even though individual items will only occasionally amount to the same as the Producer's Allocation for them.



Therefore, on assignment to the production the Production Assistant should receive two copies of this document from the P.U.M. with the Producer's Allocation already completed, and the Production Assistant should keep a running total of costs, working with the Director's Assistant and P.U.M. where practicable, as the Production proceeds.

After programme completion the final version of the Estimate of Variable Costs should be completed by the Production Assistant, and one copy should be returned to the P.U.M., and the other to Organiser, Series. At the same time the Director's Assistant will be completing the computer stationery P.F.E. form and returning that to Series' Finance Clerk.

Production staff can see a computer print-out of their costed programme within three weeks of production, by contacting either the P.U.M. or Series' Finance Clerk. They can thus compare their final estimate with the actual charges.

STRAND TITLE: <u>"BLAKE'S SEVEN"</u>	PROGRAMME TITLE: <u>"Prologue"</u>	Episode One, Rec. Two
PROJECT NO: 02247/1522	RECORDING WEEK/DATE: Week 45, Th/Fri. 10/11 November 1977	
DIRECTOR: <u>Michael Briant</u>	P.A.: Vic Mallett	
P.U.M.: S.Rees	DIRECTOR'S ASST.: <u>Angela Smith</u>	
	<u>A.F.M.</u> Peter Kondal	

***** NOTE: ALL BLOCK FILMING COSTS WILL BE CHARGED TO RECORDING NO.1:
"Space Fall", 02247/1521
but for the purposes of practical booking, the anticipated
cost of this episode is shown. *****

FILMING: WEEK 40: TUESDAY, WED, THURS, FRIDAY

CODE	ACCOUNT	PRODUCER'S ALLOCATION	DETAIL	ESTIMATE COSTS
101	Artists Fees (Total)	4206 32	Total Artists - see page 1a for detail. Dudley Simpson to conduct (est.)	£ 4786
105	Orchestras	209	6 musicians @ £31.50 each plus portorage, etc. £20	337
106	Copyright	1065	Author, Terry Nation: £ Dudley Simpson as composer, 10 minutes @ £ per minute. =	1065
108	Facilities	0 *	4 days @ £60: £240 Various: 60 Charge to 02247/1521.*	—
109	Orchestrations	55	Estimated.	55
113	Hospitality	10		05
114	Location Catering	0	4 days at est. £200 per day, av. - £800: charge to 12247/1521	—
115	Expenses not on contract	0	Overnights (not overtime please): 1 O/N for 7 artists @ £17: £119 Other code 115 expenses: 25 Charge to 02247/1521: £144	455.75
117	Home T. & D.	0	Est. £200 - charge to 02247/1521	—
119	Foreign T. & D.	0		—
123	Purchased Prog. Material	0		—

c/f

£5427.00000

CODE	ACCOUNT	PRODUCER'S ALLOCATION	DETAIL	ESTIM COST £
124	Film Stock & Processing	0	This episode: est. 15 mins. 16mm " " " 2 " 35mm Film costs charged to 02247/1521.	—
127	Hired Studio Equipment	0	BBC Nike already booked. " handheld VT camera requested, to be confirmed	—
128	Transport Credit Taxis	60		est.: 20
131	Videotape (cost of tapes)	419	1st evg: 2 x 90' tapes: £160 2nd " 2 x 90' " 160 Elec.edit: 1 x 60' tape: 55 2 Shibs @ £13, 1 Shib @ £8, 44 1 Sony @ £10 (sypher):	
132	Extras and Walk-Ons	964	See page 1a for detail.	954.50
133	Stills - BBC	0		—
134	Stills - Agency	0		—
135	Miscellaneous	50		—
137	Visual Effects	50	This is the full PBE cash allocation for this episode.	300
138	Action Properties	300		182
	b/f	£5427		

Total: £7270

SUB-TOTAL

85838

PROGRAMME: BLAKE'S SEVEN "Prologue"
PROJECT NO.: 02247/1522 (Film recording:
02247/1521)
FILMING DATES: Wk 40
REHEARSAL DATES: 2 - 9 November

STUDIO DATES: Th/Fri 10/11 November

REHEARSAL ROOM: 50d (film)

STUDIO: TC6

LOCATION:

TYPE 11:
TYPE 1 :

RECORDING TIME:

REHEARSAL ROOM TEL NO:

	<u>NAME</u>	<u>ROOM NO.</u>	<u>PHONE NO.</u>
PRODUCER:	DAVID MALONEY	E804	
P.U.M.:	SHEELAGH REES	E809	
SCRIPT EDITOR:	CHRIS BOUCHER	E1108	
DIRECTOR:	MICHAEL BRIANT	5035	
A.A.:	VIC MALLETT	"	
A.F.M.:	PETER KONDAL/ JACINTA PEEL		
DIRECTOR'S ASST.:	ANGELA SMITH		
DESIGNER:	MARTIN COLLINS	400 Sc Blk	
PROP BUYER:	PAUL WOODS	266 Sc Blk	
GRAPHICS:	BOB BLAGDON	E708	
BOOKER:	NANSI DAVIES	Sul 310	
COSTUME DESIGNER:	BARBARA LANE	3007	
MAKE-UP ARTIST:	EILEEN MAIR	E112	
CAMERAMAN:	KEN WILLICOMBE	E10, TFS	
SOUND RECORDIST:	BILL MEEKUMS		
FILM EDITOR:	MIKE ADAMS	S210, TFS	
VS EFX	IAN SCOONES	G01 WA	
FILM EDITING DATES:			
FILM DUBBING DATES:			
PLANNING MEETING	Wk 72?		
FILM RECCE:			
T.M.1.:	BRIAN CLEMETT		
T.M.2.:	PETER VALENTINE		
SOUND SUPERVISOR:	TONY MILLIER/ CLIVE GIFFORD		
GRAMS OPERATOR:	GORDON PHILIPSON		
VISION MIXER:			
FLOOR ASST:			

BLAKE'S SEVEN EP.1: THE WAY BACK

Cont'd/ . . . ARTIST'S (CONTRIBUTORS) REQUISITION

02247/1522

NAME OF ARTIST/CONTRIBUTOR	(FOR USE OF CONTRACTS)	ROLE	REMARKS
Pippa Steel (Barbara) (Barry Burnett)		MAJA VARON Cat. 2	Travel 5.10 Film 6.10 (night) Travel 7.10 Also required in studio
Michael Hedsey (CCA)		TEL VARON Cat. 2	Travel 4.10 Film 5, 6 (6 night filming) Travel 7.10 Also required in studio
Gillian Bailey SK James		RAVELLA Cat. 2	Required for rehearsal 22/23. Travel 3.10 Film 4, 5, 6 (6 night filming) Travel 7.10 possible local filming 10.10 (night). Also req. in studio
Alan Butler Frazer Skemp		DAL RICHIE Cat. 2	Required for rehearsal 22/23. Travel 3.10 Film 4, 5, 6 (6 night filming) Travel 7.10 possible local filming 10.10 (night). Also required in studio.
Robert Beatty		BRAN FOSTER Cat. 2	Required for rehearsal 22/23. Travel 3.10 Film 4, 5.10 Travel 6.10 No studio.

"BLAKE'S SEVEN" EP. 1: THE WAY BACK

02247/1522

NAME OF ARTIST	(FOR USE OF CONTRACTS)	ROLE	REMARKS
ROBERT JAMES		VEN GLYND Cat. 2	Studio only
SUSAN FIELD		ALTA MORAG Cat. 2	Studio only
PETER WILLIAMS		DR. CHEL HAVANT Cat. 1	Studio only
MARGARET JOHN		ARBITER Cat. 1	Studio only
		COMPUTER OPERATOR Cat. 1	Studio only
RODNEY FIGARO direct.		CLERK of COURT. CAT 1	Studio only.
GARRY McDERMOTT James Egan		Guard. 1	Studio only.



BRITISH BROADCASTING CORPORATION
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ
TELEPHONE TELEX:
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

Extn.

Reference: JHL/MJE/297/77

Lettersound Ltd.,
33-35 Endell Street,
London, WC2 9BA.

1st November, 1977

Dear Sirs,

This is to confirm the hiring of the following
equipment on: 10th/11th November, 1977

1 ECM50 + 2 Microns + 1 Hump Switch

Studio: T.C.6. Programme: Blakes Seven

The invoice which should show the hiring charge and
VAT separately, should be sent to:

Mr.M.Briant.,
Room No 5035 Television Centre,
Wood Lane, W12.

The equipment should be delivered to and collected
from Technical Operations Equipment Store, Room G231,
Television Centre, Wood Lane, W12.

Yours faithfully,

J.H. Lightfoot
(Sound Organiser)

2-11-77

REVISED 4

-4- Angeles VIC

45	sat 5	sun 6	mon 7	tue 8	wed 9	thu 10	fri 11	45
	MULTI COLOUR SWAP SHOP/GILL	SET AND LIGHT →	PLAYSCHOOL (2) /FELGATE	PLAYSCHOOL (2) /FELGATE	PLAY SCHOOL/FELGATE LIGHT RIG →	SWAP SHOP INSERTS /GILL	SET AND LIGHT → SOUND RIG 1500-1800 FINE LIGHT 1630	
	0715 (TX 0930) REC 1215 +SDR 1430	RESERVE	0930 (REC 1445) 2015 2130	0930 (REC 1445) 2015 2130	0930 (REC 1445) 1600 +SDR	CC 0900 (REC 1145) SC 0930 (REC 1430) 2230 +SDR		
	TM-1 DE HOEDAY *	TM-1	TM- J.H. CARTER *	TM- J.H. CARTER *	TM- J.H. CARTER *	TM-1 P.M. WINN *	TM-1 D.E. HOEDAY *	
	TM-2 J.W. BARNACLE R.R. WARMAN	TM-2	TM- A.A. JEFFERY	TM- A.A. JEFFERY	TM- A.A. JEFFERY	TM-2 R.R. WARMAN	TM-2	
	S.S. M.F. Johnson	S.S.	S.S. P.G. ROSA	S.S. P.G. ROSA	S.S. P.G. ROSA	S.S. M.F. Johnson	S.S. K. Gawn	
	V.S. B.H. EDWARDS 0715	V.S.	V.S. J.V.C. MEYER 0900	V.S. D.I. LOCK 0900	V.S. P. LEE 0900	V.S. V. CAMPBELL 0900	V.S.	
	V.O. G. BEECH 0715	V.O.	V.O. R.A. DAVIS 0930	V.O. J.H. CATTANES 0930	V.O. R. AUSTIN 0930	V.O. R.A. DAVIS 0930	V.O.	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
	3	19	15	10	3	3		
	SET AND LIGHT → FINE LIGHT 1900 (TX) GALL ONLY! DR WHO 4 Y STEWART 1230 (REC 1430) 2215	PRE-REH →	PRE-REH →	DR WHO 42 BLAKE	SET AND LIGHT → ELECTRONIC MNTCE.	PRE-REH →	BLAKES SEVEN 113 /BRIANT (REC 2)	
	TM-1 M. JEFFERIES	TM-1 J.J. JEFFERIES *	TM-1 M.J. JEFFERIES *	TM-1 M.J. JEFFERIES *	TM-1	TM-1 B.W.G. CLEMETT *	TM-1 B.W.G. CLEMETT *	
	TM-2 E.P. RYAN	TM-2 E.P. RYAN	TM-2 E.P. RYAN	TM-2 E.P. RYAN	TM-2	TM-2 P.A. VALENTINE P. GRANGER	TM-2 P.A. VALENTINE P. GRANGER	
	S.S. A. MACHIN	S.S. A. Philpott	S.S. A. Philpott	S.S. A. Philpott	S.S.	S.S. C.E.P. Gifford	S.S. C.E.P. Gifford	
	V.S.	V.S. P. HILL 0900	V.S. P. HILL 0900	V.S. P. HILL 0900	V.S.	V.S. B.H. EDWARDS 0900	V.S. B.H. EDWARDS 0930	
	V.O.	V.O. L. MOSS 1000	V.O. L. MOSS 1000	V.O. L. MOSS 1000	V.O.	V.O. G. BEECH 1130	V.O. G. BEECH 1030	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
	5	5	5	5		10	10	
	SET AND LIGHT → ELECTRONIC MNTCE.	MUSIC TIME /HOSIER	PANORAMA/CAPRON	TV CLUB/MARTIN	SPORTS NIGHT /MARTIN	TOMORROW'S WORLD /BLAKSTAD	MONEY PROGRAMME /ELLIS	
	TM-1	TM-1 E.L. WALLIS	TM-1 T. WILD *	TM-1 G.E.T. MILLERSON *	TM-1 F.J.T. WRIGHT *	TM-1 N.J.B. WRIGHT *	TM-1 W.L. WOODS *	
	TM-2	TM-2 D.J. HARE * +	TM-2 D. MARTIN	TM-2 C.B. FOX	TM-2 J.H. BIRD	TM-2 D.W. THOMPSON	TM-2 G. CLARK	
	S.S.	S.S. L.G. Andrews	S.S. R.M. Chubb	S.S. N. Bennett	S.S. M. McCarthy	S.S. R.M. Chubb	S.S. R. Partridge	
	V.S.	V.S. P. JARRETT 0900	V.S. B.J. ROUSE 1245 FOR LUNCH 1245	V.S. T. HODSON 0900	V.S. R.J. HUNTER 1130	V.S. J.T. DAVIES 0900	V.S. T. HODSON 1415	
	V.O.	V.O. P.L.A. DAVIS 0930	V.O. R. ADLACK 1245 FOR LUNCH 1245	V.O. T.C. BLACKBURN 0930	V.O. P.A. COE 1130	V.O. A. RIXON 0930	V.O. R. LOBB 1415	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
	7	2	4	12	15	11	1	

2-11-77 REVISED 4

- 3 -

45	sat 5	sun 6	mon 7	tue 8	wed 9	thu 10	fri 11	46
	OUT		OF		SERVICE →		LIGHT RIG →	
	TM-1	TM-1	TM-1	TM-1	TM-1	TM-1	TM-1	
	TM-2	TM-2	TM-2	TM-2	TM-2	TM-2	TM-2	
	S.S.	S.S.	S.S.	S.S.	S.S.	S.S.	S.S.	
	V.S.	V.S.	V.S.	V.S.	V.S.	V.S.	V.S.	
	V.O.	V.O.	V.O.	V.O.	V.O.	V.O.	V.O.	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	GRAM OPS.	
	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
	WINGS/JEFFERIES 5/13	SUMMER LINE 5/8 LOTTERBY	PRE-REH →	WHEN THE BOAT 12/15 WILLIAMS	GENERAL STUDIES PARKER	BLUE PETER/BAXTER LIGHT RIG →	YOU & ME READING PARKER LIGHT RIG →	
	10:00 (Rec 11:00) 22:30 +SDR	09:30 (Rec 20:00) 22:00 +SDR	11:30 - 22:15	10:30 (Rec 19:30) 22:30 +SDR	10:00 (Rec 16:00) 22:00 +SDR	CC 09:00 (Rec 11:45) SC 09:30 (TX 17:10) 18:05 +SDR	09:30 (Rec 15:30) 17:30 +SDR	
	TM-1 N.J. BRIGHT *	TM-1 R.K. BRISTON *	TM-1 P. CATLETT *	TM-1 P. CATLETT *	TM-1 D. SYDENHAM	TM-1 A. HORNE	TM-1 D. BABBAGE	
	TM-2 D.W. THOMPSON	TM-2 J.H. WALSH	TM-2 J.K. FARR	TM-2 J.K. FARR	TM-2 J.H. WALSH *	TM-2 H. BARBER *	TM-2 R.J. HIGNETT *	
	S.S. E.J. Hartshorn	S.S. C.F.P. Gifford	S.S. A. Radcliffe	S.S. A. Radcliffe	S.S. B.E. HILAS	S.S. H. BARBER	S.S. M. PINCHIN	
	V.S. T. HADSON 09:00	V.S. G.I. PRUDEN 09:00	V.S. V. CAMPBELL 09:00	V.S. V. CAMPBELL 09:30	V.S. P. JARRETT 09:00	V.S. A.J. SUTTON 09:00	V.S. A.J. SUTTON 09:00	
	V.O. R. LOEB 10:00	V.O. R.W. LING 09:30	V.O. R.H. BARNES 11:30	V.O. R.H. BARNES 10:30	V.O. R.A. DAVIS 10:00	V.O. B. EASTELL 09:00	V.O. R. ADCKOCK 09:30	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS. I. Tomlin	GRAM OPS. D. Lindsay	GRAM OPS. A. Stokes	GRAM OPS. A. Stokes	GRAM OPS. I. Jervis	GRAM OPS. R. Williams	GRAM OPS. I. Jervis	
	S.A. POOL *R. Green	S.A. POOL E. Bradley	S.A. POOL J. Relph	S.A. POOL J. Relph	S.A. POOL	S.A. POOL	S.A. POOL	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	
	4	8	2	2	18	14	12	
	AIN'T HALF HOT 5/6 CROFT	THE OTHER ONE 3/6 HOWARD-DAVIES	CITIZEN SMITH 4/7 MAIN-WILSON	O.G.W.T./APPLETON GALL ONLY P/B 12:00-13:00	T.O.T.P./NASH	CHILDRENS WARDROBE 10:00 (Rec 16:00) 18:30 +SDR	THE GOOBIES 3/6 FRANKLIN 09:30 (Rec 20:00) 22:30 +SDR	
	09:30 (Rec 20:00) 22:00 +SDR	09:30 (Rec 14:30) 22:00 +SDR	09:30 (Rec 20:00) 22:00 +SDR	11:30 (Tx 23:15) 00:40 +SDR	SC 09:00 (Rec 19:30) 22:45 +SDR	10:00 (Rec 16:00) 18:30 +SDR	09:30 (Rec 20:00) 22:30 +SDR	
	TM-1 J.W.L. DIXON * +	TM-1 F.J.T. WRIGHT *	TM-1 D. BABBAGE *	TM-1 R.K. BRISTON *	TM-1 T. WILD *	TM-1 D.C. SLEE *	TM-1 E.L. WALLIS *	
	TM-2 J. DEAN	TM-2 G.C. GULLIVER	TM-2 R.J. HIGNETT	TM-2 G. CLARK	TM-2 I.A. TROUGHTON	TM-2 G. RIMMINGTON	TM-2 C.L. LEIGHTON	
	S.S. J.L. Doherty	S.S. R.B. Chamberlain	S.S. N.E. GREAVES	S.S. N. Glyn-Wilkinson	S.S. A. MACHIN	S.S. N.E. GREAVES	S.S. J.E. BOOTH	
	V.S. B.J. ROWE 09:00	V.S. M.E. KISNER 09:00	V.S. R.J. HUNTER 09:00	V.S. J.T. DAVIES 11:00	V.S. B.K. AUSTIN 09:00	V.S. P. LEE 09:00	V.S. P. LEE 09:00	
	V.O. J.H. CATTANES 09:30	V.O. G. TROOPER 09:30	V.O. R. AUSTIN 09:30	V.O. A. RIXON 11:30	V.O. R. LOEB 09:30	V.O. N.C. MOORE 10:00	V.O. P.A. COE 09:30	
	I	I	I	I	I	I	I	
	CREW	CREW	CREW	CREW	CREW	CREW	CREW	
	GRAM OPS. G. Prillman	GRAM OPS. G. Broadhurst	GRAM OPS. D. Carter	GRAM OPS. P. Graydon	GRAM OPS. I. HAWKINS	GRAM OPS. M. Melton	GRAM OPS. N. Sadwick	
	S.A. POOL J. Relph	S.A. POOL J. Relph	S.A. POOL W. Whitton	S.A. POOL B. CLARKE	S.A. POOL M. FELLOE	S.A. POOL	S.A. POOL P. Tyler	
	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL	S.A.G. POOL J. Veape	S.A.G. POOL	S.A.G. POOL	
	16	6	17	1	19	6	16	

Contract for Scenery & Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

70054

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

Original

Revision Additional
to No.....From: **CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN.** ANDTo (PRODUCER): **DAVID MALONEY**

ISSUE DATE

3rd NOV 1977

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE
BY.....00 HRS. ON.....DIRECTOR **MICHAEL BRIANT**

V.T.R. DATE

11th NOV 1977

Wk.

PRODUCTION DEPT. **DRAMA SERIES**

FILMING/OB DATE

Wk.

PROGRAMME TITLE **BLAKES 7**PROJECT No. **B3 02247/7522**

DESIGNER

MARTIN COLLINS

INTERNAL COSTS - G10

G30

MAN HOURS

MATERIALS

PROPERTIES

STOCK SCENERY

Quantity

£

370

TOTAL G30 £

370.00

NOTE THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION
MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Additional for scaffolding costs only.

Issued by

PETER BOWER

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.

MAKE-UP
CONTRACT FOR SERVICE

Original/Revision to serial No:.....

From: Make-up Organiser, PABX

Date of issue 3 November 1977

To: Producer: David Maloney
Director: Michael Briant
Prod. Dept: Drama Series
Title: MAKES SEVEN
Project No: 2247/1522

*Production Date: 10/11 Nov
Production Week: 45
Filming/O.B.Date(s):
Filming/O.B.Week(s):

* Production date as on PBE, i.e. for studio productions this is final recording (or live tx.) day; for all film productions dubbing date + 3 weeks unless specified otherwise on PBE.

CODE

EILEEN MAIR/MARIANNE FORD

IO1 MAKE-UP ARTIST
Preparation timehours

Filming/O.Bdays @ hourshours

(Includinghours preparation on location per day)

CHARGE @ £8.00 per hourhours £ 320.00

2days @hours per dayhours £ 392.00

IO2 MAKE-UP ASSISTANT
Preparation timehours £

	Number of Assistants Filming/O.B.						STUDIO
	Wk...	Wk...	Wk...	Wk...	Wk...	Wk...	
Sat							
Sun							
Mon							
Tue							
Wed							
Thu							2
Fri							2

Total Film/O.BAssistant days of hourshours £

(Includinghours preparation on location per day @ £4.50)

2days athours per dayhours £ 220.50

£ 40.65

IO4 POSTICHE

Note: 1. This quote is based on production information received to date. Any variations or additions may result in a revised quote.
2. This quote does not necessarily guarantee the services of the Artist named above. Make-Up Manager reserves the right at all times to deploy staff to productions according to prevailing circumstances.

REMARKS:

Producer:
Please sign one copy
and return to above
address.

I accept the above quote

Signed.....

Date

c.c.

c.c. T.V. Accounts
M. Briant ✓
O.A. Series
C
F

Ref: 02247/1521/CV/bon

Ext:

3rd November 1977

Mr.
E.M.F.
Green Lane,
Gastard,
Corsham
Wilts.

Dear Sir,

BLAKE'S SEVEN

In consideration of the facilities (i.e. hire of trailer and removal and replacement of fencing) which you kindly provided for our Director, Michael Briant, at the Underground Development at Corsham on Friday 8th October 1977, I am enclosing a cheque for Pounds. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to claim VAT from us, you should render a proper tax invoice showing the fee and the VAT element, less the amount already paid.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs
Assistant, Facilities
Television Administration

encl.

Television Accounts:-

Please enclose cheque for £

made payable to: Mr.

and charge to: BLAKE'S SEVEN

Project No: 02247/1521 Code No: 108

FROM: Assistant to Michael Briant

Rm. & Bldg: 5035 TVC PABX:

date: 3rd November 1977

SUBJECT: DRESSING ROOM REQUIREMENTS

TO: Dressing Room Allocations, Studio Bookings,
4th Floor TVC.

PROGRAMME: BLAKE'S SEVEN (Episode 1) 02247/1522
Studio TC6 10th & 11th November 1977

We require the following dressing room facilities for the above programme:

Thursday/Friday 10th/11th November 1977:

MR. GARETH THOMAS
MISS. SALLY KNYVETTE
MR. MICHAEL KEATING
MR. ROBERT JAMES
MR. MICHAEL HALSEY
MR. PETER WILLIAMS
MR. ALAN BUTLER
MR. JEREMY WILKIN

MISS PIPPA STEEL
MISS GILLIAN BAILEY
MISS MARGARET JOHN
MISS SUSAN FIELD

MR. RODNEY FIGARO }
MR. NIGEL LAMBERT } can share
MR. GARRY MCDERMOTT }

Thursday, 10th only:

MR. TONY POWELL
MR. LES ~~XXXXXX~~ SHANNON
MR. MORT JACKSON
MR. DEREK SOUTHERN
MR. JOHN JENSEN
MR. SANDY SINCLAIR
MR. BARRY SUMMERFORD

(one large room will do)

Friday, 11th only:

MR. TONY POWELL MR. FRANK ARBISMAN
MR. REG TURNER MR. BARRY HAYES
MR. CHRIS HOLMES MR. ALAN CRISP
MR. PETER ROY MR. MICHAEL MUNGARVAN
MR. DEREK HOLT MR. REG THOMASON

(one large room
will do)

MISS BERYL NISBETT

If you can't reach me in the office, I will be at rehearsals on extension

Many thanks.

Anji Smith
(Anji Smith)

RETURN TO ROOM 3003 BY
a.s.a.p.

SERIAL NO

COSTUME DEPARTMENT
CONTRACT FOR SERVICE - DRESSERS & COSTUME
ORIGINAL

FROM: Costume Organiser

Date of Issue4.11.77.....

To: Producer : D.Maloney
Director : M.Briant
Prod. Dept. : Drama Series
Title : BLAKE SEVEN
Project No. : 2247/1522

Production Date : 11.11.77
Production Week : WK 45
Filming Date :
Filming Week :

Production date as on P.B.E. - i.e.. for a studio production this is final recording (or live) TX day. For all-film production, dubbing date + 3 weeks unless specified otherwise on P.B.E.

N.B. This quote is based on Production information received to date. Any variations may result in a revised quote.

CODE H15 DRESSERS - FILMING

THE FILMING/OB HOURS ARE BASED ON FILMING SCHEDULE EACH DAY
FROM BASE TO BASE, PLUS _____ HOURS PREPARATION AND CLEARING DAILY
LESS 1½ HOURS MEAL BREAKS, PER DRESSER PER DAY

_____ DRESSERS FOR _____ DAYS : _____ DRESSERS FOR _____ DAYS
_____ DRESSERS FOR _____ DAYS : _____ DRESSERS FOR _____ DAYS

TOTAL = _____ HOURS @ £7.00 PER HOUR = £ _____

(N.B. THE MINIMUM CHARGE FOR A DRESSER IS 8 HOURS IN 24 HOURS
INCLUDING A TRAVEL DAY)

CODE H15 DRESSERS - STUDIO

DRESSERS CHARGED AT £7.00 PER HOUR PER DRESSER AS FOLLOWS

1 DAY STAND PER PROJECT NO. AT 12 HOURS PER DRESSER
2 OR MORE DAY STAND PER PROJECT NO. AT 10 HOURS PER DRESSER
PER DAY

3 DRESSERS FOR 2 DAYS : _____ DRESSERS FOR _____ DAYS
_____ DRESSERS FOR _____ DAYS : _____ DRESSERS FOR _____ DAYS

TOTAL = 60 HOURS @ £7.00 PER HOUR = £ 420

(N.B. THE MINIMUM CHARGE FOR A DRESSER IS AN 8 HOUR DAY)

CODE H20 COSTUME COSTS FILMING/STUDIO

= £ 2200

REMARKS

PRODUCER/DIRECTOR please sign and return one copy

DISTRIBUTION

Producer (2 copies)
Organiser (1 copy)
Director (Drama only)

I ACCEPT THE ABOVE QUOTE

Signed
Date

.....
(COSTUME ORGANISER)

PROG. TITLE				GRAPHICS / GRAPHICS CONTRACT			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:—		Room No. and Building	
1. THE WAY BACK				Graphics Organiser		202 Sc.Blk.TC.	
Proj. No(s)				Floor Manager		4023 TC.	
02247/1522				Scene Master		128 Sc.Blk.TC.	
Prod. Costing Wk(s)				Channel		No of Cop	
46				BBO1		7	
Dept.				QUOTE		£	
DRAMA SERIES				TC6			
Production date(s)				Date			
11th November 1977				Week(s)		45	
Filming/O.B. date(s)				ACCEPTED			
4th-10th October 77				Date			
Week(s)				Room No.		Building	
40/1				40/1		Tel. Ext.	
Producer				TVC		File Copy	
DAVID MALONEY				B804		1	
Director				TVC		Date Sent	
MICHAEL E. BRIANT				5035		9.11.77	
Designer				TVC			
MARTIN COLLINS				400 2.2.			
Three copies of each set of these forms will be used as the Contract.				Date Required		Date Received	
				9.11.77			

We require the following T.J. slides for the above programme to be asended - typeface and layout as agreed for series. Original requisition dated 31.10.77.

OPENING TITLES

1. as per original requisition

CLOSING TITLES

slides 1 to 11 inclusive, as per original requisition.

12. Series created by
TERRY BATION

13. Film Cameraman
KEN WILLICOMEN

Film Recordist
BILL MURRUMS

Film Editor
M.A.C. ADAMS

Graphics Designer
BOB BLASDEN

14. as original requisition

15. Costume Designer
BARBARA LANE

Make Up Artists
KILLEN HARR
MARIANNE FORD

Visual Effects Designer
IAN ECCOCHIE

16. Music by
DUDLEY KIMPTON

(David Maloney)

17. Script Editor
CHRIS BOUCHER

slides 16 - 21 as per original req.

PROG. TITLE				MEMO: CHANGE OF INFORMATION			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
1. THE WAY BACK				Office Printing		* ✓	
Proj. No(s)		Prod. Costing Wk(s)	Channel				
02247/1522		46	BBC1				
Dept.		Studio					
DRAMA SERIES		TC6					
Production date(s)		Week(s)					
11th November 1977		45					
Filming/O.B. date(s)		Week(s)					
4th-10th October		40/1					
Producer		Room No.	Building	Tel. Ext.	File Copy		
DAVID MALONEY		E804	TVC		1		
Director		5035	TVC		Date		
Designer		400 Sc.B.	TVC		7.11.77.		

SUBJECT: CAMERA SCRIPT

Further to my conversation with Mr. Olsen, this morning, I would like to confirm that I hope to get the camera script for the above programme to you by tomorrow night (at the very latest, early Wednesday, morning)

I will require 60 complete scripts plus 50 separate Running Orders. I would like 12 copies of the script by lunchtime Wednesday if possible, and the remainder can be delivered to the production gallery of TC6 by mid-morning on Thursday. If you can get the twelve done by lunchtime, please ring Vic Mallet on ext.: (the rehearsal room) and he will come and collect them.

Many thanks.

Angela Smith

(Assistant to Michael Briant)

PROG. TITLE				ARTISTS' STUDIO CALL SHEET			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:		Room No. and Building	
1. THE WAY BACK				Barbara & Simon		* <input checked="" type="checkbox"/>	
Proj. No(s)		Prod. Costing Wk(s)	Channel				
02247/1522		46	BBC1				
Dept.		Studio					
DRAMA SERIES		TC6					
Production date(s)		Week(s)					
11th November 1977		45					
Filming/O.B. date(s)		Week(s)					
4th-10th October		40/1					
		Room No.	Building	Tel. Ext.			
Producer		E804	TVC				
Director		5035	TVC				
Designer		400 Sc.B.	TVC				
				File Copy			
				Date		*	

ARTISTS	DATE: 10th November 1977				DATE: 11th November 1977			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	Action			Instruction	Action
GARETH THOMAS	1400	8 hrs.	22.00	11.30	10.30	22.00		
SALLY KNYVETTE	-		-	1100	11.00	22.00		
MICHAEL KEATHING	-		-	1200	10.00	22.00		
ROBERT JAMES	1230	7.45	20.15	11.30	6.00	17.30		
JEREMY WILKIN	1400	8.00	22.00	11.30	9.00	20.30		
MICHAEL HALSEY	1400	8.00	22.00	10.30	10.45	21.15		
PIPPA STEEL	1500	7.00	22.00	10.00	11.15	21.15		
GILLIAN BAILEY	1500	7.00	22.00	12.00	8.30	20.30		
ALAN BUTLER	1500	7.00	22.00	-	-	-		
MARAGERT JOHN	1230	7.45	20.15	-	-	-		
PETER WILLIAMS	1400	7.15	21.15	11.30	8.30	20.00		
SUSAN FIELD	1400	6.15	20.15	11.00	6.00	17.00		
RODNEY FIGARO	1400	6.15	20.15	-	-	-		
NIGEL LAMBERT	-		-	1000	5.50	15.50		
GARRY McDERMOTT	1400	8.00	22.00	11.00	11.00	22.00		
Tony Powell	1400	8.00	22.00	11.00	2h1 = 4.20	22.00		
Les Shannon	1400	8.00	22.00	-	-	-		
Mort Jackson	1400	8.00	22.00	-	-	-		
Derek Southern	1400	8.00	22.00	-	-	-		
John Jensen	1400	8.00	22.00	-	-	-		

PROG. TITLE		BLAKE'S SEVEN		PRODUCER'S FINAL ESTIMATE				PAGE	NO.	OF	*
Episode(s) / Sub. Title		1. THE WAY BACK		Distribution				Denotes Recipient			
Proj. No(s)		02247/1522		Prod. Costing Wk(s)	46	Channel	BBC1	Thro:		Room No. and Building	
Dept.		DRAMA SERIES		Studio	TC6	To: H. Sanders		5081 TVC		4	
Production date(s)		11th November 1977		Week(s)	45	Services Tel.		623,33 Cav. Sq.		2	
Filming/O.B. date(s)		4th-10th October		Week(s)	40/1	Tel. Costing Unit		B104 Sulgrave House		1	
Producer		DAVID MALONEY		Room No.	E804	Building	TVC	Tel. Ext.		File Copy	
Director		MICHAEL BRIANT			5035		TVC			Date	
Designer		MARTIN COLLINS			400 Sc.B.		TVC			16.11.77.	

PLEASE LIST ITEMS BY NOMINAL CODE WITHIN PROJECT NUMBER, i.e. MAIN AND INSERT NUMBERS SEPARATELY.
 CODES 101 - 107 : SHOW ALL ARTISTS ETC. BY NAME ONLY WITH ONE TOTAL PER ARTIST, PER PROJ. NO.,
 CODES 108 AND ABOVE : SHOW ONE TOTAL PER CODE ONLY, EXCLUDING DIRECT FEED CHARGES.
 CO-PRODUCTIONS : INCLUDE RESIDUALS. FOR FULL INSTRUCTIONS SEE PRODUCTION COSTING GUIDE.

5 - 15 PROJECT NO(S)	16-19 NOM. CODE	20 - 26 AMOUNT £	p	35 - 54 DESCRIPTION (see above)	INFORMATION FOR PRODUCTION DEPARTMENT
022471522	101			GARETH THOMAS SALLY KNYVETTE MICHAEL KEATING PIPPA STEEL MICHAEL HALSEY GILLIAN BAILEY ALAN BUTLER ROBERT BEATTY JEREMY WILKIN PETER WILLIAMS SUSAN FIELD RODNEY FIGARO GARRY McDERMOTT NIGEL LAMBERT ROBERT JAMES DUDLEY SIMPSON	
	105	336	70	Orchestra	
	106			TERRY NATION (est) DUDLEY SIMPSON (est)	(Roger Hancock)
	109	55	00	Orchestrations (est)	
	113	5	00	HOSP (est)	
	115	455	70	EXP.	
	117	20	00	T+D TAXIS (est)	code 128 now obsolete Taxis coded as T+D
	131	419	00	VTR	
	132	954	50	EXTRA/WALK ON	
	TOTAL	8107.80			

PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
BLAKE'S SEVEN				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:		Room No. and Building	
1. THE WAY BACK				Booking Assistant:		* 1	
Proj. No(s)		Prod. Costing Wk(s)	Channel	John Holland		S.207 S.H.	
02247/1522		46	BBC1	Dept. Org.:		* 1	
Dept.		Studio	TC6	B. Sanders		5081 TVC	
Production date(s)		Week(s)	45				
Filming/O.B. date(s)		Week(s)	40/1				
		Room No.	Building	Tel. Ext.			
Producer		DAVID MALONEY	E804	TVC			File Copy
Director		MICHAEL BRIANT	5035	TVC			Date
Designer		MARTIN COLLINS	400 Sc. B.	TVC			16.11.77.

CAMERA REHEARSAL and RECORDING (give Dates and Times):

10.11.77. : 1400 - 1800 camera rehearsal
 1930 - 2200 RECORD (additional recording)

11.11.77. : 1100 - 1300 camera rehearsal
 1430 - 1730 RECORD
 1730 - 1800 camera rehearsal
 1930 - 2200 RECORD

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS
 BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
GARETH THOMAS	10.11.77. 11.11.77.	1400 - 2200 1130 - 2200	additional rec. day.		
SALLY KNYVETTE	11.11.77.	1100 - 2200			
MICHAEL KEATING	11.11.77.	1200 - 2200			
ROBERT JAMES	10.11.77. 11.11.77.	1230 - 2015 1130 - 1730	additional rec. day.		
JEREMY WILKIN	10.11.77. 11.11.77.	1400 - 2200 1130 - 2030	additional rec. day.		
MICHAEL HALSEY	10.11.77. 11.11.77.	1400 - 2200 1030 - 2115	additional rec. day.		
PIPPA STEEL	10.11.77. 11.11.77.	1500 - 2200 1000 - 2115	additional rec. day.		
GILLIAN BAILEY	10.11.77. 11.11.77.	1500 - 2200 1200 - 2030	additional rec. day.		
ALAN BUTLER	10.11.77. XXXXXX.	1500 - 2200	XXXXXXXXXXXXXXXXXXXX		
cont'd...					

PROG. TITLE		ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)	
Episode(s) / Sub. Title				Page No.	2
Proj. No(s)					
Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
MARGARET JOHN	10.11.77.	1230 - 2015			
PETER WILLIAMS	10.11.77. 11.11.77.	1400 - 2115 1130 - 2000	additional rec. day.		
SUSAN FIELD	9.11.77. 10.11.77. 11.11.77.	1400 - 2015 1100 - 1700	costume fitting additional rec. day.		
RODNEY FIGARO	xxxxxx 10.11.77.	1400 - 2015			
NIGEL LAMBERT	11.11.77.	1000 - 1550			
GARRY McDERMOTT	xxxxx 10.11.77. 11.11.77.	1400 - 2200 1100 - 2200	additional rec. day.		
Tony Powell	10.11.77. 11.11.77.	1400 - 2200 1100 - 2200			
the following non-speaking artists worked the same hours, would you please make them up to Walk on ones:					
✓ Les Shannon	10.11.77.	1400 - 2200			
✓ Derek Southern					
✓ John Jensen					
✓ Sandy Sinclair					
✓ Barry Summerford					
✓ Mort Jackson	9.11.77. 10.11.77.	1400 - 2200	rehearsal (additional payment please) Please make up to WOI		
✓ Beryl Nisbett	11.11.77.	1200 - 2100	Please make up to WOI		
the following non speaking artists worked the same hours:					
Reg Turner	11.11.77.	1100 - 2200			
Chris Holmes					
the following non speaking artists worked the same hours:					
Franklyn Arbisman	11.11.77.	1200 - 2200			
Barry Hayes					
Alan Crisp					
Michael Mungarvan					
Reg Thomason					
<p style="text-align: right;">(for Michael E. Briant)</p>					

Contract for Scenery & Dressing Properties

No.

70068

C/2

Action properties and practical electrics are charged separately

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

Original

Revision

Additional

to No. 74135

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN.

AND

To (PRODUCER): DAVID MALONEY

ISSUE DATE

16th NOV 1977

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE
BY.....00 HRS. ON.....

DIRECTOR MICHAEL BRIANT

V.T.R. DATE

11th NOV '77

Wk. 45

PRODUCTION DEPT. DRAMA SERIES

FILMING/OB DATE

Wk.

PROGRAMME TITLE BLAKES SEVEN

PROJECT No. 83 02247/1522

DESIGNER

M. COLLINS

INTERNAL COSTS - G10		G30		
MAN HOURS		MATERIALS	PROPERTIES	STOCK SCENERY
Quantity	£			
				574
		TOTAL G30 £ 574.00		

NOTE THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION
MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

Additional for stock scenery hire charge only.

Issued by

PETER BOWER

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.

Return To: G07, 250 Western Avenue, by

VISUAL EFFECTS

CONTRACT FOR SERVICES

From: Visual Effects Manager Ext:

Date of issue... 18 Nov 77

To :

Producer: D. Maloney.

Production Date :

Director: ~~Blake Seven~~

Production Week : 11 Nov 77

Prod. Dept: M. Briant.

Filming Date (s) : 45

Title : Drama.

Filming Week (s) : 4-10 Oct.

Project No: Blake Seven.

Production date as on P.B.E., i.e. for studio productions this is final recording (or live Tx.) day: for all-film programmes, dubbing date - 3 weeks unless specified otherwise on P.B.E. Any queries arising from this contract please contact Visual Effects Organiser Ext:

DESIGNER/CONTRACTOR

I. Scoones.

ITEMS.

Design Prep and Studio attend
ances as required.

TOTAL -

CODE

CODE

F08
HOURS

137
MATERIALS

360

920

360

920

Unless you or your Departmental Organiser contacts my office within four working days of the date of issue, your acceptance of this Charge is assumed and work will commence.

signed - ANNE BAUGH
Visual Effects Organiser
(for Visual Effects Manager)

- Note: 1) This quote is based on Production information received to date. Any variations or additions may result in a revised quote.
- 2) This quote does not necessarily guarantee the services of the Designer named above. Visual Effects Manager reserves the right at all times to deploy staff to Productions according to prevailing circumstances.

Remarks:

Producer/Director.
(Please sign one copy)

I accept the above quote.

Distributions.

Signed:.....

Producer (2 copies)

Date :.....

Organiser (1 copy)

Director (1 copy)

P/2475.

Serial Number T 170567

Programme (Series) Title

BLAKE'S SEVEN EP 2 THE WAY BACK

TELEVISION EXPENSES CLAIM

Dept. DRAMA SERIES

Project No. or
Establishment Code

02247/1522

A

Nominal Code

113

117

B

NET EXPENSES—EXCLUDING RECOVERABLE VAT

HOSPITALITY

TRAVEL & DUTY

OTHER

NOM.
CODE

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR
DETAILS

CC

MAKE

MILEAGE

TOTAL CLAIM
INCL. VAT

VAT TO BE
RECOVERED

REG. No.

£

p

£

p

£

p

£

p

£

p

DATE

DETAILS

Brought forward from attached
sheets/daily records

2.11- 6 trips TVC/TRR/TVC. @ 40.

2.40

12.11. (OFF DAY) Shibaseniing Ep 2.
return tube fare home/TVC/home @ 60p.

60

CERTIFICATION: I certify that the above claim is
wholly in respect of BBC duty and the amounts
claimed have been spent by me on the items shown;
where scale rates are claimed, I certify that I in-
curred expenditure of the nature they are intended
to defray.

Signature of Claimant

Date 18-11-77

TOTAL

LESS CASH
ADVANCE NO.

NONE

117

BALANCE DUE—TO CLAIMANT

BALANCE DUE—TO BBC

3.00

3.00

3.00

STAFF NUMBER

SURNAME
(CAPITALS)

C

D

E

AUTHORISATION: I certify that the above expenditure was
necessary and in accordance with BBC regulations.

Signature:

Designation:

Date.....

Balance due—not
over pounds sterling
(in words)

RECEIVED the amount stated

Date

Signature of Claimant

GRADE/
ALLCE SCALE

Serial Number F 167043

TELEVISION EXPENSES CLAIM

Programme (Series) Title

BLAKE'S SEVEN Ep 1 (rec 2)

Project No. or
establishment Code

02247/1522

Nominal Code

113

117

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR
DETAILS

CC

1600

MAKE

RENAULT

MILEAGE

TOTAL CLAIM
INCL. VATVAT TO BE
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

HOSPITALITY

TRAVEL & DUTY

OTHER

NOM.
CODE

DATE

DETAILS

REG. No.

£

p

£

p

£

p

£

p

£

p

Brought forward from attached
sheets/daily records

1977

2-11

to
9-116 trips TVC/TRR/TVC Tube fare @ 40p
per trip.

2 40

2 40

5-11

(day off) HOME/TVC/HOME 9 miles @ 5.7p
9 miles ret @ 5.7p.

6 05

02

6 01

6 03

02

6 01

10/11.11

recip. hosp. to artists following recording.
(artists split over 2 days so hosp. worked out
a little more expensive).

3 00

3 00

16/11.

film recce lunch away from base

1 10

1 10

CERTIFICATION: I certify that the above claim is
wholly in respect of BBC duty and the amounts
claimed have been spent by me on the items shown;
where scale rates are claimed, I certify that the
incurred expenditure of the nature they are intended
to defray.

Signature of Claimant

Date 18-11-77

TOTAL

18 56

04

4 10

14 42

LESS CASH
ADVANCE NO.

NONE

117

00

STAFF NUMBER

CONTRACT

BALANCE DUE—TO CLAIMANT

a

b

18 56

c

SURNAME
(CAPITALS)

BRIANT

ME

BALANCE DUE—TO BBC

AUTHORISATION: I certify that the above expenditure was
necessary and in accordance with BBC regulations.

Signature:

Designation:

Date

Balance due—not
over pounds sterling
(in words)

RECEIVED the amount stated

Date

Signature of Claimant

GRADE/
ALLCE SCALE

M O D E L S H O T S

21/22.11.77.: BRAY STUDIOS

P.O.V. SHOTS			DIRECT SHOTS		
PAGE	TK		PAGE	TK	
42	4X	START of "cords of the WEB" They part as camera moves in	53	5	LIBERATOR moving slowly through cords. Being pulled back.
44	4XX	Hanging cords become thicker & are <u>VERY DENSE AHEAD</u> . Cords rub into camera.	129	12	LIBERATOR stationary, covered in WEB. Blinding light, WEB disintegrates and melts, leaving a corridor.
63	5X	Very dense with hardly any movement.	138	13	LIBERATOR moves off down corridor in WEB
65	5XX	A/B & static (Ex Studio?). Picture fuzzy as through neutron screen.			
67	5XXX	A/B bright flash and flame from behind camera. End with cave-like hole.			
69	6X	A/B WEB starts to drift into cave-like hole. Camera moves forward.			
131	12X	CAMERA STEADY. WEB disintegrates in distance leaving corridor.			

PROG. TITLE BLAKE'S SEVEN				MUSICAL REQUIREMENTS				
Episode(s) / Sub. Title 1. THE WAY BACK				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s) 02247/1522		Prod. Costing Wk(s) 45	Channel BBC1	Contracts Asst.:		S.H. *		
Dept. DRAMA SERIES		Studio		Musical Instruments		E. G38 T.C.		1
Production date(s)		Week(s)		Scene Master		128 Sc.Blk, T.C.		1
Filming/O.B. date(s)		Week(s)		Music Adviser		4018 T.C.		1
				Music Library		3033 T.C.		2
				Sound Supervisor		4029 T.C.		1
Producer DAVID MALONEY		Room No. B804	Building TVC	Tel. Ext.		File Copy		1
Director MICHAEL E. BRIANT		5035	TVC			Date		*
Designer								
REQUIRED AT LATEST TWO WEEKS BEFORE FIRST BANDCALL				No. of Players	6	Conductor	21.11.77. DUDLEY SIMPSON	
Name of Orch. (or Assembler) DUDLEY SIMPSON				PLACE		DATES and TIMES		
(a) Outside Rehearsals: none								
(b) Studio Rehearsals: none								
(c) Selective Pre-Recording (In Vision/Out of Vision) XXXXX				Thursday 24th November 1977				
(d) Entire Pre-Recording: (or live Tx.) (In Vision/Out of Vision)				TMS LIME GROVE 1430-1730				
COMPOSITION OF ORCHESTRA (Indicate which instruments are NOT required at (a), (b), (c) or (d))								
STRINGS		WOODWIND		BRASS		PERCUSSION		VARIOUS
Leader none		2 woodwind		2 brass		1 percussion		1 keyboard
Doubling details to follow.								
(Indicate which musicians are to double and on which instruments)								
Outside Requirements				Pre-Rec. and/or Tx. Studio Requirements				
Conductor's Seat Desk								
Bass Stools								
Tuning Times								
Piano Supplier								
Choir Rostra								
Signed (For Michael E. Briant) (Producer)								
A booking commitment for the Orchestra will be made by Contracts Department on receipt of this form and will be based on the information given above. Any additional musicians, rehearsals, recordings, etc., should be notified to Contracts Department on the Artists' Time Sheet immediately after the production so that a supplementary contract may be issued.								

PROGRAMME:

CODE 115

BLAKE'S SEVEN

EP 1: THE WAY BACK (Rec 2)

PROJECT NUMBER:

02247/1522

NAMES	NIGHTS SUBSISTANCE	FARES	TOTAL
GARETH THOMAS.	4 nights subsistence @ £17:00 = £68		£68:00
PIPPA STEEL.	3 nights subsistence @ £17:00 = £51:00	single 2nd class rail fare: £4.50. (LONDON/CHIPPENHAM)	£55:50
MICHAEL HALSEY	3 nights @ £17:00 £51:00	single 2nd class rail fare: £4.50 a/b	£55:50
GILLIAN BAILEY	4 nights @ £17:00 = £68	single 2nd class rail fare: £4.50 a/b	£72:50
ALAN BUTLER	4 nights @ £17:00 = £68	single 2nd class rail fare: £4.50 A/B.	£72:50
			cont's.....

PROGRAMME:

BLAKE'S SEVEN

PROJECT NUMBER:

CODE 115

Ep 1 : THE WAY BACK (Rec. no.2)

02247/1522

NAMES	NIGHTS SUBSISTANCE	FARES	TOTAL
ROBERT BEATTY	3 nights @ £17:00 = £51:00	return rail fare 2nd class LONDON/CHIPPENHAM £8:20	£59:20
JEREMY WILKIN	4 nights @ £17:00 = £68:00	single 2nd class rail fare (LONDON/CHIPPENHAM) £4.20.	£72:50
		<u>TOTAL:</u>	£455.70.

Miss carol Vigurs

FACILITY PAYMENTS¹

We spoke.

Please settle the facility payment for our filming at

The Eastlays Quarry
E.M.F. ,
Green Lane,
Gastard,
Corsham,
Wiltshire.

as agreed 4 days at £ per day Total £

TOTAL

Please settle payment for caravans used on location
payment of £ (3 days use plus night shooting)

payment to Mr.

address 29 Woodrow Road,
Forest,
Melksham

Please settle payment for Scaffolding to secure ventilating
shaft / re positioning fences /
Grill struck & re-welding after shoot.

payment to Mr.

The Eastlays Quarry
E.M.F.,
Green Lane,
Gastard, Corsham, Wiltshire.

PROJ. NO. 02247/1521

CODE 108

thankyou

Victor Mallett

PROG. TITLE				FIRST TRANSMISSION FORM: Films and Recorded Programmes			
"BLAKE'S SEVEN"				Distribution		Denotes Recipient	
Episode(s) / Sub. Title 1: THE WAY BACK				To:—		Room No. and Building	
Proj. No(s) 02247/1522				PRESENTATION DESK (Tel. Ext. (The Yellow & One White copies + 2 Scripts)		4088 T.C.	
Rec. No./ Film Gauge VTC/6HT21251/ED				Dept. Org.: (White) Betty Sanders		* 5080 TVC	
Spool No. 610825							
T.X. Date 2.1.78.		Week(s) 1	Mono/Colour COLOUR	Channel BBC-1			
				File copy (White)		1	
Person now Responsible DAVID MALONEY			Room No. E804	Building TVC	Tel. Ext.	Home Tel. No.	

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown

Series titles: film montage with music over. S/title appears @ 36"
cut to CS wall mounted observation camera ZOOM OUT to interior "dome".

TIMING

2. Duration of programme timed on V.T. machine/film footage counter
49'09"
timed on stop watch
49'07"
3. Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)
1'14"

CLOSING

4. Wording of FIRST closing caption:
THE WAY BACK
by TERRY NATION
5. Wording of FINAL closing caption:
BLAKE'S SEVEN
BBC tv © 1978
6. If programme does not end with the fade down of the final credit give details

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Michael E. Briant
(for Michael E. Briant)

SCRIPTS TO FOLLOW

Checked by person now responsible Date

						PROGRAMME-AS-COMPLETED							No of Copies	
PROG. TITLE		BLAKE'S SEVEN				Distribution		Denotes Recipient					<input checked="" type="checkbox"/>	
						To:-		Room No. and Building						
Episode(s) / Sub. Title		1. THE WAY BACK				H. Acct. Services Tel.	623, 33 Cav. Sq.						1	
						Television Costing	B.104 Sulgrave Ho.						1	
						Film & VT Library	S.134 Windmill Rd.						1	
Proj. No(s)		Prod. Costing Wk(s)		46	Channel BBC1	Duty Office	4096 T.C.						1	
						Enterprises	411 Villiers Ho.*						3	
Dept.		DRAMA SERIES				Purchased Programmes	309 Union Ho.*						1	
						Copyright	326, 16 Langham St.						1	
Production date(s)		11th November 1977				Copyright Book Illustrations	326, 16 Langham St.*						1	
						Copyright Music	323, 16 Langham St.*						1	
						Central Stills Library	4231 T.C.*						1	
Filming/O.B. date(s)		4th-10th October				Asst Music Hire & Orchestration	407 Yalding*						1	
						Television Script Unit	250 Western Avenue*						1	
						Room No.	Building	Tel. Ext.	Organiser				1	
Producer		DAVID MALONEY				E804	TVC		* send if relevant				1	
Director		MICHAEL BRIANT				5035	TVC							
Designer		MARTIN COLLINS				400 Sc.B.TVC								

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.

- A. **Contributors and Content**, showing separately full details of inserts (or extracts).
- B. **Copyright**, including book illustrations and stills.
- C. **Film/Videotape**
- D. **Music** details should be shown on the Music Content sheet.

Blake	GARETH THOMAS
Jenna	SALLY XI KNYVETTE
Vila	MICHAEL KEATING
Foster	ROBERT BEATTY (film only)
Ravella	GILLIAN BAILEY
Richie	ALAN BUTLER
Tarrant	JEREMY WILKIN
Ven Glynd	ROBERT JAMES
Dr. Navant	PETER WILLIAMS
Alta Morag	SUSAN XIXE FIELD
Arbiter	MARGARET JOHN
Clerk of Court	RODNEY FIGARO
Computer Operator	NIGEL LAMBERT
Guard	GARRY MODERNOTT
Veron	MICHAEL HALSEY Maja..... PIPPA STEEL
<u>Walk ons in studio:</u> LES SHANNON, DEREK SOUTHERN, JOHN HANSEN,	
SANDY SINCLAIR, BARRY SUMNERFORD, MORT JACKSON, BERYL NISBETT.	

8. Copyright: TERRY NATION (agent Roger Hancock) - author
DUDLEY SIMPSON (composer)

Duration: specially shot 16mm = 13'49"
Stock 35mm (opening titles) 32"

(for Michael E. Brient)

Music content sheet to follow

PROG. TITLE				PROGRAMME AS COMPLETED					No of Cop
Distribution				Denotes Recipient					
To:-				Room No. and Building					
Episode(s) / Sub. Title				H. Acct. Services Tel. ✓		623, 33 Cav. Sq.			1
Proj. No(s)				Prog. Acct. Daily Pas B.'s		760, 33 Cav. Sq.			1
Dept.				Television Costing ✓		B.104 Sulgrave Ho.			1
Production date(s)				Film & VT Library		S.134 Windmill Rd.			1
Filming/O.B. date(s)				Duty Office ✓		4096 T.C.			1
Room No.				Enterprises ✓		411 Villiers Ho.*			3
Building				Purchase Programmes		309 Union Ho.*			1
Tel. Ext.				Copyright ✓		326, 16 Langham St.			1
Organiser				Copyright Book Illustrations		326, 16 Langham St.*			1
File Copy				Copyright Music ✓		323, 16 Langham St.*			1
* send if relevant				Central Stills Library		4231 T.C.*			1

Duration:	Recording No:	TX date & time (if known)
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PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.
Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

Please note that the duration for the above programme is 49'07"
not 47'09" as typed in error on original P as C

(for Michael E. Briant)

PROJ. NO:

02247/1522

**D. MUSIC CONTENT : PROGRAMME AS COMPLETED
(Music Cue Sheet)**

music code	TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix	L.P./E.P. TITLE Side / Band Performer	Duration	
			mins	secs
	<u>ALL MUSIC SPECIALLY COMPOSED.</u>			
RS	BLAKE'S SEVEN SIGNATURE TUNE. by DUDLEY SIMPSON	conducted by DUDLEY SIMPSON opening: closing:	1	42 16
RV	specially composed "MUZAK" type music by DUDLEY SIMPSON	conducted by DUDLEY SIMPSON	4	56
RB	specially composed background music by DUDLEY SIMPSON	conducted by DUDLEY SIMPSON	7	21
RB	specially composed electronic music by RICHARD YEOMAN-CLARK		3	19
RV	" " " "		3	23